AUGUST 2020

AUSTRALIA

PLAYBOY

CELEBRITY *Insider*
WITH THE GANGSTA OF RAP SNOOP DOGGY DOGG

THE BLAZING *truth*
UNPACKING 4 CANNABIS MYTHS

SEXY *weekly* WORDPLAY
EROTIC WORDS TO SPICE UP YOUR SEX LIFE!

PLAYMATE
Ashley LOREN
Is it Love or Lust?

WWW.PLAYBOYMAGAUSTRALIA.COM A$9.00

20025

9 772517 959409

PLAYBOYSHOP
PLAYBOYSHOP
PLAYBOYSHOP

SHOP THE ESSENTIALS

PLAYBOYSHOP.COM

EVERY
ISSUE.
EVER.
The complete Playboy archive.
Instant access to every issue, article, story, and pictorial
Playboy has everpublished – only on iPlayboy.com.
VISIT PLAYBOY.COM/ARCHIVE

PLAYBOY
AUSTRALIA

Editor-in-Chief **Dirk Steenekamp**

Associate Editor **Jason Fleetwood**

Graphic Designer **Koketso Moganetsi**

Fashion Editor **Lexie Robb**

Grooming Editor **Greg Forbes**

Gaming Editor **Andre Coetzer**

Tech Editor **Peter Wolff**

Illustrations **Toon53 Productions**

Motoring Editor **John Page**

Senior Photo Editor **Luba V Nel**

ADVERTISING SALES **pieter@dhsmedia.co.za**

for more information

PHONE: +27 10 006 0051
MAIL: PO Box 71450, Bryanston, Johannesburg, South Africa, 2021
ADDRESS: First Floor Block 6 Fourways Office Park, Cnr Roos Street & Fourways Boulevard, 2191
EMAIL: info@dhsmedia.co.za
WEB: www.playboymagaustralia.com
FACEBOOK: facebook.com/Playboy-Australia
INSTAGRAM: playboy_australia

PLAYBOY ENTERPRISES, INTERNATIONAL
Hugh M. Hefner, FOUNDER

U.S. PLAYBOY
Ben Kohn, Chief Executive Officer
Cooper Hefner, Chief Creative Officer
Michael Phillips, SVP, Digital Products
James Rickman, Executive Editor

PLAYBOY INTERNATIONAL PUBLISHING
Reena Patel, Chief Commercial Officer & Head of Operations
Hazel Thomson, Senior Director, International Licensing

PLAYBOY Australia is published by DHS Media House. Material in this publication, including text and images, is protected by copyright. It may not be copied, reproduced, republished, posted, broadcast, or transmitted in any way without written consent of DHS Media House. The views and opinions expressed in PLAYBOY Australia by the contributors may not represent the views of the publishers. DHS Media House accepts no responsibility for any loss that may be suffered by any person who relies totally or partially upon any information, description, or pictures contained herein. DHS Media House is not liable for any mistake, misprint, or typographic errors. Any submissions to PLAYBOY Australia become the property of DHS Media House. The name "PLAYBOY" and the PLAYBOY logo are registered trademarks of PLAYBOY USA, and used under license by (publisher). All rights reserved. The United States edition of PLAYBOY is published monthly by PLAYBOY.

CONTENTS

06 **TIGER KING FEVER**
Vanderpump Rules stars dissect the drama

12 **THE BLAZING TRUTH**
Pushing back on four cannabis myths

14 **PICTORIAL**
Jada Cameo. Eccentric, spontaneous and funny.

22 **INTERVIEW: DILLION PASSAGE**
On keeping his marriage alive and why his affection can't be bought

28 **BILINGUAL PICK-UP LINES**
Playmate Yoli Lara teaches us how to get the girl, in Spanish

30 **420 FRIENDLY**
Jordan Emanuel lights up the room

32 **BREAK A SWEAT**
Jordy Murray shares her at-home workouts

34 **PANDEMIC ACTIVIST**
How to support the sexually marginalized

38 **BACK TO BASEBALL**
Andrew McCutchen dreams of a speedy return

42 **SEXY WEEKLY WORDPLAY**
Four monthly erotic words to spice up your love life!

46 **COVER FEATURE**
Ashley Loren. The nicest, quirkiest, most impulsive girl you will ever meet

54 **CELEBRITY INSIDER**
We get candid with the gangsta of rap Snoop Doggy Dogg

66 **PICTORIAL**
Diane Goodwin. Played softball and participated in crew growing up!

74 **BAE HUNTING**
Finding a partner for the end of the world

78 **The Quarantine Look**
Craig Zobel on the censorship of his movie The Hunt

82 **PICTORIAL**
Kim Kerotika. Loves to travel and find adventure.

90 **EROTIC ARTWORK**
Nine creations to turn you on in isolation

ON THE COVER
ASHLEY LOREN
Photography by Arthur St. John
No 32 | **August 2020**

SHOP THE RABBIT

One-of-a-kind products.

The official site for Playboy clothing,
exclusive collections, accessories, and more.

VISIT PLAYBOYSHOP.COM

‘Tiger King’ Fever

‘Vanderpump Rules’ Stars Dissect the Drama

BY RYAN GAJEWSKI

Jax Taylor and Brittany Cartwright tell Playboy about their obsession with the docuseries — and debate the sex appeal of tigers.

No one will ever fully understand the mind of Joseph Maldonado-Passage, the zoo owner at the heart of the addictive and perplexing Netflix docuseries Tiger King. But what is clear is that "Joe Exotic" is obsessed with fame. After all, the part-time country warbler, would-be politician and slinger of questionable pizzas went so far as to enlist a producer to film his own reality show, throne included.

So it makes sense that the leads from another head-scratching unscripted series would know just how to process all the confounding moments that ended with Exotic landing in prison for a murder plot and animal abuse. Married pair Jax Taylor and Brittany Cartwright, who star on Bravo's restaurant-focused reality series Vanderpump Rules, are just as fascinated as the rest of us with the sordid saga of Joe, Carole Baskin and the motley lot at the G.W. Zoo in Oklahoma.

The couple sat down with Playboy to talk about Tiger King and — well, pretty much only Tiger King. Here, Taylor and Cartwright, who have both visited the Playboy Mansion —Cartwright even worked at a few Mansion events when she was new to Los Angeles — debate the sex appeal of tigers, analyze the hangers-on who flock to fame and offer casting suggestions for the inevitable movie adaptation. They also share details of their life amid the COVID-19 quarantine and provide clarity on Taylor's tweet from last week in which he referred to the pandemic as "a punishment from the man upstairs."

"They all belong in jail, if you ask me.

PLAYBOY: What do you love about Tiger King?
TAYLOR: You watch an episode and you're like, "It cannot get worse than this." So then it gets worse. I can't believe people like this exist in our world. I'm sorry — I'm not trying to be mean, but only in Florida. When they said it was in Florida, I was like, "Yeah, that sounds about right."
CARTWRIGHT: Jax, don't say that. You'll upset a ton of Florida people.
TAYLOR: Stuff like this is always people in Florida. Florida gets such a bad rap. I feel like it's a hidden place where people go to hide.
CARTWRIGHT: They were from all over.
PLAYBOY: Who did you find yourselves rooting for?
CARTWRIGHT: We love Joe Exotic because of his personality. Obviously, if anybody was hurt by him, he deserves to be punished for that, but Joe Exotic is definitely made for a reality show.
TAYLOR: I don't like any of them, because I don't think any of them treat animals well. I honestly don't think any of those people deserve to have animals at all. Even Carole — for somebody who's funded by the government, her cages were actually worse than Joe's. The only person who has any credibility at all is the guy in the beginning, the first five minutes: the drug dealer from Miami who has the tigers.
PLAYBOY: What's your take on Joe's prison sentence? Do you think he was set up?
TAYLOR: They're all guilty. They all belong in jail, if you ask me.
CARTWRIGHT: Yeah, they all had a part in it. Joe definitely talks about killing Carole a million times, but I think more people were involved. Jeff Lowe should have been in just as much trouble as Joe was, for sure.
PLAYBOY: What are your thoughts on the sheriff reopening the case involving Don Lewis's disappearance and getting a bunch of leads?
TAYLOR: I was so happy about that. I hope they bust Carole and throw away the key. It's like she has a cult, with all those women working for free. That's just so bizarre.
CARTWRIGHT: If she was actually just doing it to save the animals and stuff — do you know Black Jaguar–White Tiger? I feel like they actually do good work and try to save all the animals. But she was doing the same thing everybody else was doing, like people had to pay to hold the tiger babies. How is that any better?
TAYLOR: Constantly talking about money. I don't know much about those animals, but I know they need to eat a lot. They weren't eating nearly enough.
CARTWRIGHT: They had old meat from Walmart, and then they made pizza out of it. That was just insane to me. That should have been only for the animals.
PLAYBOY: You mention cults. The show features a lot of people who seem desperate to associate with the key figures. As TV personalities yourselves, do you find that your power and prominence make people gravitate toward you?
CARTWRIGHT: I would never do a cult or anything.
PLAYBOY: Right, I'm just curious what it is that makes people want to be around those who are famous and seemingly have cool lives.
CARTWRIGHT: Yeah, I feel like everybody does that. It's insane. It's not a good reason by any means, but people do definitely gravitate toward people they think could help them in some kind of way or make their lives better. But Doc Antle, definitely — cult.
TAYLOR: He's Charles Manson, but with tigers.
CARTWRIGHT: [*Laughs*] But he's not trying to kill people.

Courtesy Netflix

PLAYBOY: It's not something I've ever thought about before, but having a tiger apparently makes people want to have sex with you.
TAYLOR: That's weird.
CARTWRIGHT: That was just so crazy. Just because they have a tiger, all these hot girls are coming over and posing and trying to get pictures. I don't really understand it, but if you think about it, if someone has a little baby tiger, you're going to want to go over there to see it.
TAYLOR: I get it that they're rescuing tigers that can't feed themselves, but they're breeding tigers. That's not right.
CARTWRIGHT: Of course if they actually did kill the babies and stuff after they were done with them, that's actually horrible. I would have never known this was all going on in the USA.
TAYLOR: I honestly do think a lot is going on. It brings a big awareness to tiger places, but to zoos as well, especially those boutique-type zoos.
PLAYBOY: Were you surprised by the polyamory?
CARTWRIGHT: Yeah, that's crazy. That's what makes it a cult-type situation, where they have all these different wives and boyfriends and girlfriends. People were just listening to whatever they say because they thought they could have this better life, and it ended up being not good for anybody involved.
PLAYBOY: Does your fame change the way you watch something like this, knowing what it's like to be on a show and go through it all?
TAYLOR: If you would've asked me, if I were in his shoes, I would never have done a TV show. That will ruin his whole life. I'm glad it happened, because it brought awareness to it, but he pretty much just put himself in jail by being on TV.
PLAYBOY: Is it a relief, in a way, watching other people act like idiots on TV?
CARTWRIGHT: Oh yeah! I don't think anybody on Vanderpump acts like Joe Exotic, so we're doing okay. [*laughs*]
PLAYBOY: Are there Tiger King moments that remind you of moments from Vanderpump Rules?
CARTWRIGHT: Maybe just the parts where they party together. [*laughs*] But I don't know; it's so different from our show.
PLAYBOY: Who should play Joe Exotic in the Tiger King movie?
TAYLOR: Hands down it should be Dax Shepard. He's perfect. The other guy is reallygood too, from Outward and Bound, don't you think? What's the guy from Outward and Bound? [*Editor's note: He means the HBO comedy series Eastbound & Down, which stars Danny McBride as washed-up baseball hero Kenny Powers.*]
CARTWRIGHT: [*Pauses*] Oh, Kenny. Are you talking about the dark-haired guy?
TAYLOR: Yeah. What's his name?
CARTWRIGHT: I don't know.
PLAYBOY: Watching Joe sing reminds me of how so many "Bravolebrities" try to push their music careers on us. It's definitely funny to see his music videos.
CARTWRIGHT: I wonder if that's his real voice, because it sounds really good.
TAYLOR: It's not his real voice. I heard it's not.
PLAYBOY: Yeah, I've heard he just sings on top of it.
CARTWRIGHT: But I was shocked. I was like, "Wow, this is actually a good singer."
TAYLOR: He auto-face-tunes a lot of his pictures.

PLAYBOY: Do you chat with anyone else from your cast about this show?
CARTWRIGHT: Yeah, we talked to Stassi [Schroeder] and Beau [Clark] about it. I'm trying to get Katie [Maloney-Schwartz] and Tom [Schwartz] to watch it. I think everybody's pretty much watching it now, even my mom.
PLAYBOY: It hits at this moment when we're all at home, we're all stressed, and this was the right show for that time.
CARTWRIGHT: It gave everybody something to do, something to watch. It was perfect timing for it to come out, for sure. Definitely kept me and Jax entertained.
PLAYBOY: How is the quarantine going for you both?
CARTWRIGHT: We're healthy, we're doing okay, we're at home. Of course, it's boring and all that stuff, but at the end of the day we're homebodies. We hate that so many people are getting sick, so many people have lost their jobs, so many people are having to stay home with their kids and homeschool. We're just trying to stay positive and keep ourselves busy at the house. Jax has probably mowed the yard three times a day. [*laughs*]
TAYLOR: Everybody and their mother is a fitness influencer right now.
PLAYBOY: Do you have tips for how couples can still have sexy moments in the middle of this?
TAYLOR: I'm not going to lie to you — we're not doing much. We're just watching TV, cooking, bumming around the house. It's too soon. Ask me in another couple weeks.
CARTWRIGHT: We play a lot of games and try to just have fun together.
TAYLOR: A lot of Skype, a lot of Zoom.
PLAYBOY: Jax, were you surprised by some of the reactions to your post about the coronavirus being a punishment from God? Do you think people didn't understand what you were saying?
TAYLOR: I don't really care if people don't like it. That's how I feel You can read between the lines if you want. You can say whatever you want. You don't like it, you don't have to follow me.
CARTWRIGHT: People try to make a big deal out of the thing, but he wasn't talking about the people who get it. He just means people have been so bad to each other in this world, and everything has been going crazy far before coronavirus started, so he's not saying individually. I think people were like, "Oh my God." People just take things far too serious.

"I don't think anybody on Vanderpump acts like Joe Exotic, so we're doing okay.

TAYLOR: Yeah, it wasn't about the deaths or anything like that. I just think we've been pushing the buttons for so long with our world, the people, the humanity — with everything. It's just one of those things that was going to happen. People are just so bored that they want to read into anything that anybody says and critique it. If you're that bored, and you want to critique everything that everybody says, then by all means, do it.

I don't take it back. That's what I believe, and sorry if you don't believe it too. That's it. When this is all done, everyone's going to be recharged and focused and hopefully just a little bit more grateful on things. ■

Courtesy Bravo Media

"I don't take it back. That's what I believe, and sorry if you don't believe it too.

The *Blazing* Truth

Given the longevity of cannabis, it has been historically difficult to trace its origins. Given its prohibition, it's even harder to publish facts for mainstream consumption. And given its popularity in countless subcultures throughout the world, paired with its euphoric effects, it's almost too easy to come up with stories about this powerful plant.

It's important to separate fact from fabrication in an industry plagued by stigma

BY **JACKIE BRYANT**

But these myths, no matter how innocent, have real-life consequences. The stereotype of the quintessential stoner, for instance, has contributed to the vilification and criminalization of users, growers and sellers. But the global movement to decriminalize and legalize cannabis offers an opportunity to rise above the myths and reveal the truth.

We at Playboy, with the help of several prominent figures in the cannabis world, would like to tell the real story, both for connoisseurs and for the newly curious, by exposing and countering some of the top mistruths associated with cannabis.

MYTH 1: CANNABIS PROHIBITION KEEPS CRIMINALS OFF THE STREET

Government policy, anti-cannabis propaganda and social stigma might suggest that cannabis prohibition is a vital part of crime reduction, but evidence indicates the opposite. "Prohibition creates an underground market where violence may be used as a mechanism to maintain control of the market," explains Maritza Perez, a director at the Drug Policy Alliance. "Moreover, in an unregulated market, consumers may not know the full extent of what's contained in a product they consume, which can harm an individual's health."

Legalization ensures that consumers can buy regulated cannabis products from licensed retailers, and it allows law enforcement to focus on solving and preventing actually violent crimes.

"It's important to note that marijuana prohibition means that marijuana users and sellers will face tremendous collateral consequences once they're entangled in the criminal justice system," Perez adds. "There are more than 45,000 collateral consequences [i.e. federal and state statutes and regulations] that systematically deny or restrict people with criminal convictions access to housing, education, jobs and other life-altering benefits. If an individual is denied these opportunities, they can be pushed into criminal underground economic activity to make ends meet, including activity that can compromise community safety."

Dennis Hunter, co-founder of production and distribution brand CannaCraft, says that when it comes to the supposed correlation between legalized cannabis and crime, "the opposite can be true in states that have legal cannabis sales, with reports showing an inverse relationship between cannabis use and violent crimes."

MYTH 2: CANNABIS IS A GATEWAY DRUG

Martin A. Lee, co-founder and director of Project CBD, a California-based nonprofit, calls the idea that cannabis leads to harder drugs, addiction and death the "most pernicious" of cannabis myths. "Study after study suggests that using cannabis with opioids can make the opioids safer. It appears that cannabis may prevent opioid tolerance building and the need for dose escalation."

Jamie Evans, cannabis educator and author of The Ultimate Guide to CBD: Explore the World of Cannabidiol, agrees. "As it turns out, cannabis might be an effective solution to help stop addiction," she says. "Research has shown that CBD interacts with the opioid receptors in the brain that help regulate pain. These receptors are the primary targets of pharmaceutical painkillers, making cannabis a potential solution for replacing dangerous opioid pills, as well as an aid to help reduce cravings."

Lee goes on: "Legal cannabis doesn't kill. Opioids do. Arguably, cannabis should be a first-line pain reliever, and opioids should be a drug of last resort. The fact that the opposite is true is a travesty and a national tragedy."

MYTH 3: VAPING IS INHERENTLY UNSAFE

The vaping segment of the cannabis industry has understandably taken a massive hit amid concerns about lung health, especially after the vape crisis of 2019 and the onset of COVID-19. Still, many experts agree that legal vape products should be relatively safe after cases of the CDC-coined EVALI (e-cigarette or vaping product use–associated lung injury) dropped off with the revelation that the sometimes-additive vitamin E acetate was the likely cause.

Of course smoking anything is "bad for you," says Katie Stem, CEO of Peak Extracts, which produces edibles and other cannabis products. "Heat and particulates can damage the lungs, but the main danger of smoking is the other chemicals created during incineration."

There are no long-term studies that discuss vaping and safety, but according to Stem there are no reported cases of vaping-related lung disease from well-produced and regulated products—from which additives are banned. "My personal opinion is that vaping flower at low temperature is the safest way to inhale cannabis," Stem says. "Vaping cannabis oil from a reputable source is still safer than smoking it."

MYTH 4: LEGALIZATION IS A CURE-ALL

"Legalization is step one," says Andrew DeAngelo, co-founder of cannabis retailer Harborside. "Step two and beyond is to create a smart framework for regulation, taxation and community access, and for everyone to participate who wants to in the new industry."

An example of the chaos that comes with believing cannabis legalization is the beginning and end of the problem? California. "You might say California is the poster child for how to not legalize cannabis," says DeAngelo, a former board vice president of the California Cannabis Industry Association.

"No one is making money. The illicit market is dominating the state. Locals have erected bans effectively ensuring prohibition continues. Customers don't have access, and the entire thing is a shit show," he says of the state's market since recreational use was legalized in January 2018.

"We have failed to be smart with our framework, our taxes, our community access and our legacy participation," Stem concludes. "It is just the start of the great work ahead, and it will take a generation, if not two, to get it right." ■

JADA CAMEO

Model @OFFICIAL_JADA_CAMEO_

Photography by MIKE COHEN | @MIKECOHENPHOTOS
LEO ALDERMAN | @LEO.ALDERMAN @LSAPUBLICATIONS

Describe yourself in three words
Eccentric, spontaneous and funny.

Were you excited to shoot for Playboy?
I'm always excited shooting for a Playboy.

What was it like starting out as a model?
I feel like the industry has changed a lot since I first started. As I originally started working on television and it gave me a platform and exposure, which I suppose gave me more of an advantage over those who were just starting out.

What would you consider to be your biggest challenge as a model so far?
Dealing with any photographers without a sense of humour LOL!

Describe your perfect day off when you are not modelling?
I lead a very active lifestyle and always like to be on the go, whether that's Kickboxing, painting in the art studio, going out for meals and cocktails with my friends or suddenly jet setting off for the weekend.

Do you feel more like a city person or a country person?
I'm definitely a city person as I like a high paced lifestyle, but at the same time I do like to go on holiday and have some downtime for a week or two.

If you could live anywhere in the world, where would it be?
I have always imagined myself living in Italy as I love the food, fashion and the weather.

Do you have a secret talent?
Yes - but that can only be seen in the bedroom LOL!

A guilty pleasure?
Drinking white Russians, eating lots of takeaway food winding up people and playing pranks on them.

Which song is absolutely certain to make you cry whenever you hear it?
I'm really not that type of woman, there's no song in the world that has ever made me cry before.

What is your favourite word in any language and what does it mean?
I never forgot the word Pseudopodia from science class, my brain seems to be selective with the random information it remembers. The definition of a pseudopodia is a temporary protrusion of the surface of an amoeboid cell for purposes of eating or moving.

Any last words you would like to share with the readers?
Yeah by the way I'm single.....lol

PLAYBOY INTERVIEW: DILLION PASSAGE

Passage tells Playboy about keeping his [illegible]age alive and why his affection can't be bought

BY RYAN GAJEWSKI

Every story line of the Netflix docuseries Tiger King is chock-full of twists, and zoo owner Joe Maldonado-Passage's turbulent love life is no exception. Viewers learn about Joe Exotic's four marriages, including his polyamorous relationship with husbands John Finlay and Travis Maldonado. After his split from Finlay and Maldonado's death, cameras roll as Joe takes Dillon Passage out on their first date; the pair weds mere weeks later.

Life has changed dramatically for the 24-year-old Passage in the few brief years he's known his 57-year-old husband. Passage recently chatted with Playboy via Zoom to give an update on his relationship with Joe Exotic, who is currently serving a 22-year prison sentence for numerous wildlife-law violations and a murder plot. Dillon discusses his arrangement with Joe regarding potential future partners, the "perverted" messages he's received and his plan to ensure that people don't know him solely as "Joe Exotic's husband."

PLAYBOY: What's your life like right now?

PASSAGE: It is absolutely insane. Nobody really thought Tiger King was going to be this big, not even the producers. It wouldn't have been this big if it weren't for the quarantine.

PLAYBOY: How have the people close to you reacted to everything?

PASSAGE: When Joe was arrested in 2018, my family and friends were like, "I can't believe you're involved in that." But after watching, everyone is like, "He was totally set up." I know 100 percent that it was all set up by Jeff Lowe because he wanted the zoo.

My family was always super supportive of our relationship. They definitely thought we were jumping the gun with the marriage, but once they got to know Joe, they really respected him. I quit college during the second semester of my senior year, and I was addicted to Xanax at 21. When I met Joe at 22, he kept me away from all that. That's how I grew to love him. Obviously, I then came to realize there were things he was hiding from me.

PLAYBOY: What was he hiding?

PASSAGE: Everything that led up to the arrest. It was hard to let it sink in that he put me in this position. I don't blame him, because I've learned a lot from it, and I've become a different person. I never really cared to be involved in Joe's business — all the legal aspects to it, or the stuff with Carole — because that was his business. Even with the initial arrest, the officers wouldn't tell me why he was getting arrested. I had to find out at the mediation later that day.

PLAYBOY: Which emotions did you experience?

PASSAGE: At first I was shocked and pissed off. But after getting more details, I understood — not that I agree with any of it, but I understood that Joe was taken advantage of when Travis passed away. That was when he was first confronted with "Hey, I have somebody who can take Carole out." Then my anger went away, and it was more sorrow. Nobody wants to lose their life over something so minuscule. He may have had a lot of anger toward Carole, but that was definitely misused against him. I mean, he's lost a lot of people in his life. So just thinking about being in the shoes of the people who love Carole, I don't think he'd want to put anybody through that.

I don't want to be known as Joe Exotic's husband for the rest of my life. When people see me, I want them to go, 'Oh, that's Dillon Passage.'

PLAYBOY: Do you think Joe was trying to protect you by keeping you in the dark?

PASSAGE: Definitely, because of our prenup. I signed a prenup, and it basically said that I wouldn't be involved in any legal aspects of Joe's life. I also knew that he had multiple lawsuits against him.

PLAYBOY: Was it a tough decision to sign a prenup?

PASSAGE: Not at all. He put it in front of me, I read it over and I signed it. That's what people always assume: "You wanted his stuff." I didn't want anything from Joe, except to be at the zoo and to be healthy. Joe even admits he had absolutely no money. I do love him, but it took me a little while. When we got married, I wasn't in love with him, and it was no secret.

PLAYBOY: Why did you get married if you didn't love him?

PASSAGE: He proposed to me, and it was more about companionship. He said, "You're in a really dark place, and I'm helping to keep you out of there." He was super lonely. He had recently lost Travis, and he just wanted a companion. He let me move at my own pace and never rushed anything. So I knew he really did care about me, and that was admirable. He gave me a purpose, because I was literally in the darkest place of my life. I wanted to commit suicide a few times, but by being around the animals and taking care of their lives, that gave me a reason to keep going. I can never thank Joe enough for that.

PLAYBOY: Was your relationship intimate right away, or did that take some time?

PASSAGE: No, Joe never rushed me to do anything. He let me move at my own pace. Eventually it was intimate, but it wasn't immediate. We were together for companionship, and he just really wanted to get married, and I was like, "Okay, let's do it."

PLAYBOY: Clearly Joe has a type.

PASSAGE: Obviously, young guys. It's no secret.

PLAYBOY: What is it about him that appeals to young men?

PASSAGE: What brought me into Joe was his charisma and his energy. Off-camera, he was just this sweet, romantic, caring guy. Joe got me a car once, but that was about it, and I hadn't asked him for it. We were driving to Walmart one day, and there was a nice little Mustang over there. I was like, "Oh, that's nice." A week later, he's like, "Come outside," and there's this fricking black Mustang. It was my first car.

PLAYBOY: It's implied on the show that John and Travis identified as straight. Did they?

PASSAGE: John is bisexual. He likes girls, but he definitely likes guys. There's way too much proof of that. I'd never met Travis, but from what I hear, he was straight. He just undeniably loved Joe. I don't think you have to necessarily be gay to have a relationship like that.

PLAYBOY: How do you identify?

Eventually it was intimate, but it wasn't immediate. We were together for companion-ship."

PASSAGE: That was weird to me because Cheryl was always super sweet to me. The first time she met me, she gave me a big hug and said, "Oh my God! You remind me so much of Travis." But she was also in a really dark place. It's a difficult situation to talk about because that was a completely different side of her. She was always really excited to see me with Joe and would say, "You're making him so happy. I haven't seen him like this since Travis."

PLAYBOY: How were things between you and John?

PASSAGE: It was definitely weird. I didn't really interact with him too much, but he walked around the zoo like he was entitled. He had cheated on Joe with a lady who worked on park and got her pregnant, and Joe was basically raising their daughter. I felt like Joe was just constantly being taken advantage of.

PLAYBOY: Did you have an open relationship with Joe?

PASSAGE: No, it was strictly just Joe and me. But since he's been in jail, he's told me, "I don't want you to be lonely forever. So if you ever find somebody you want to spend the rest of your life with, I will completely support you in that."

PASSAGE: Oh, I'm gay. Everyone was super accepting except for my biological father. I told him I was gay, and he sent me back to live with my mom, which wasn't an issue. My mom was super cool about it, and so was my stepdad.

PLAYBOY: It must be weird to have people filming your first date with Joe.

PASSAGE: Oh yeah. I walk out of the house, and all these camera people are here, and Joe's like, "Don't worry about that. They're just filming something for me." I didn't agree to it at first, but I was okay with it after a bit. All I wanted to do was take care of the animals. I only had like two minutes of screen time, and I'm perfectly fine with that because it was so cringe-worthy to watch myself on screen.

PLAYBOY: Drug use is certainly discussed on the show. Was that a part of your life with Joe?

PASSAGE: No, Joe kept me away from that. I know that Travis and John and all of them used to do that back in the day, but no, the main reason I fell in love with Joe was he kept me away from all that. I smoke a lot of pot, don't get me wrong, but that's about it.

PLAYBOY: Travis's mom doesn't seem happy with elements of Travis's funeral, which is part of the show, or with your marriage. Do you understand where she's coming from?

PLAYBOY: Now that you're famous, I imagine people are expressing interest in you. Have you been dealing with that?

PASSAGE: A lot of people have been perverted, sending me disgusting and basic messages on Instagram and e-mail. It's weird because I've never been that guy who people want to get with. This isn't me talking myself up or anything, but I'd always been below average until I was 21. That's when I had the glow-up. So I haven't taken any of these offers. People are trying to buy me, and I'm like, "No!"

PLAYBOY: How often do you speak with Joe?

PASSAGE: When he was in jail in Oklahoma we talked three to five times every single day through phone, e-mail and this inmate FaceTime app called HomeWAV. Since he was moved to the medical facility in Fort Worth for quarantine, I've heard from him only two times because he doesn't have as much phone privilege right now. Thankfully, he'll be out of his quarantine period pretty soon.

PLAYBOY: Even Trump weighed in on Joe during a press conference.

PASSAGE: Trump blew it off as a little joke, in my opinion, but that's also just his personality. I don't really care for politics, but Joe's a huge Trump fan. He was super excited to hear that the president even said his name.

PLAYBOY: The filmmakers have said that Joe is racist. Did you see that side of him?

PASSAGE: Joe never acted like a racist around me. He had people of all ethnicities working at the park and as his friends. He may say some stupid stuff sometimes, but that's just Joe. I didn't think he was a racist, and I still don't.

PLAYBOY: At this point, what's your hope for your relationship?

PASSAGE: What I'm really hoping for is to have Joe get out of jail. Maybe he is guilty of things in some aspects, but 22 years is just too much. He doesn't deserve to die in prison.

PLAYBOY: Why weren't you involved in the reunion special?

PASSAGE: I was e-mailed about it. I actually grew really close to Eric [Goode] and Rebecca [Chaiklin], the directors who did the first seven episodes. Netflix used a new production company for the reunion show, and I just didn't think it was fair for this other group to come in and ride the wave of success. I didn't want anything to do with that.

PLAYBOY: You were working as a bartender in Florida prior to the quarantine. Are you getting new job opportunities thanks to your sudden fame?

PASSAGE: A lot of opportunities are coming to the surface, and when this quarantine is over, there could be some big things happening.

PLAYBOY: I'm guessing a reality show?

PASSAGE: Possibly, yeah. That would be a lot of fun. But my main goal through all this is really to just make a name for myself. Don't get me wrong—I love Joe, but I don't want to be known as Joe Exotic's husband for the rest of my life. When people see me, I want them to go, "Oh, that's Dillon—that's Dillon Passage."

PLAYBOY: Have you given any thought to who should play Joe or you in a Hollywood film?

PASSAGE: Joe is such a crazy character. I don't know if anybody will really be able to capture that. But to play me, definitely Zac Efron.

PLAYBOY: He would go from playing Ted Bundy to playing you.

PASSAGE: [*Laughs*] I mostly say that just because I want to meet him.

PLAYBOY: It must be tough for Joe to be missing out on his moment in the sun.

PASSAGE: He gets a lot of fan mail, so he knows that people are on his side and that he has support out here. He just had to get arrested to get the spotlight he wanted.

"We've reached a wage agreement with the new gardener. He'll work for nothing."

"Fred! Fred! My crotchless panties just arrived!"

YOLI LARA'S
BIL GUAL PICK-UP LINES
EVAN WO

Our June 2019 Playmate is making the most of social distancing by staying active and lending her voice to a good cause—and to teaching pick-up lines in Spanish

My last job was Monday, March 16. I'm a pretty active person, so to lose that much freedom to social distancing obviously takes a toll. But I'm grateful I have hope.

I wake up every day and write myself a list. I think. To stay active. to music and doing chores around the house have also helped me cope. There are endless ways to spend the time other than scrolling through your phone or doing absolutely nothing.

I'm blessed that I'm in Los Angeles with my roommates, who are ically my family. (We just made an outrageous TikTok.) For people if it's short, like stretch, take a bath—or learn pick-up lines in Span. You can do that using the video I just helped produce and write Playboy.

When Playboy approached me with the idea I was inspired! I said, "Let's shoot it. Let's put this thing together." I've modeled since I was 14, but I'm also super interested in being behind the camera. Even the this one made a lot of sense for me.

who speak different languages: it doesn't have to be a barrier. Human

the way we communicate. It's like music: It could be any language, and you still feel the emotion. The feeling will always be there. That's important, at this time especially.

It's not just a few people in our country who are facing the pandemic. We're all going through this together. Community has been on my mind a lot, and as I make my lists I always try to think of ways I can use my voice to help. Right now I'm promoting a clothing line by a brand called Illegal Drip that benefits Border Kindness, an hard that there are people searching for a better life who already didn't have what they needed, especially medical resources. And they're not going to receive any help from the government because they're undocumented. We all see in the news how the system wasn't constructed in a way that helps these people. I just can't imagine going through that while worrying about getting sick.

I'm so grateful for what I have and that even though we have to it's needed. It was really a pleasure to work with Illegal Drip and to see how one brand can take art and a message and put it out in the world. I want to use my voice the same way.

One: Pick-Up Lines

HOLA, COMO ESTAS?
Hey, how are you?

ARROZ QUE CARNE HAY
Do you have rice? 'cause I got all the meat.

QUE RICO.
How yummy.

DESPUES DE LA TORMENTA LLEGA LA CALMA
After the storm comes the calm

TODO PASA POR UNA RAZÓN
Everything happens for a reason

YO ME QUEDO EN CASA
Stay home

JORDAN EMANUEL

LIGHTS UP THE ROOM FOR 420

WRITTEN BY
JORDAN EMANUEL

PHOTOGRAPHY BY
EVAN WOODS

"Flex Within Reason": Our 2019 Playmate of the Year talks quarantine indulging and shares influencer insights

I've been spending my quarantine down in Florida with my dad; I coincidentally arrived here for a visit right before everything hit the fan. It's weird, but I'm so glad I'm not in the city or cooped up by myself in my studio apartment. I would definitely have lost my mind by now.

My plan for 4/20? Gummy it up and do Playboy Live with adult star and cannabis connoisseur Ana Foxxx. Edibles are my favorite way to consume THC—and cannabis has been a good alternative to drinking. I try not to drink more than twice a week, and obviously edibles are an option that, unlike alcohol, doesn't affect my body negatively at all.

I'm excited about my Playboy Live event because my ultimate plan is to be an on-air personality. I love interviewing people and having meaningful conversations.

I got my first taste when my mom enrolled me in a summer

15. From then on, it was pretty evident that it would be my major in college, which it was. I also studied music, business and art history. Those are the things I really enjoy writing and talking about; hard news can get so depressing and daunting. Look at CNN right now. I

by Donald Trump the other day. It's just way too much.

I never wanted to go the traditional route in broadcast journalism, which would have landed me in the middle of Minnesota or Arkansas in order to get on a network station. Around the time I was deciding how to pursue this career, my mom passed and I became responsible for my grandparents. So the thought of being that far from the East Coast was nerve-racking. I spent lots of time trying to sort out how else I could reach this goal.

Then there was the rise of the Instagram influencer. I figured, Why recognition first? When I'm ready to pitch talk shows or content, I'll have a built-in set of viewers and readers already in place. I wanted to use my platform as ammunition so I could say, "Hey, this is my background. This is what I have to offer. This is what I want to do."

Sometime down the road, I want to do a docuseries about how people got to where they are. We have such an unrealistic perspective on celebrities—that they're not human and they're these princes among men. I want to humanize them again and learn what life was like when they were just Joe down the street. What three celebrities would I interview if I could? Cardi B, Denzel Washington and I get stuck between Cher and Stevie Nicks.

It's just so fascinating. Everyone has a story to tell.

Jordan Emanuel's Three Tips for Growing an Audience

See how to be your best self in quarantine

1. GET TO KNOW YOUR FOLLOWERS
I engage with my audience and develop a relationship with them. They're investing time in you, so it's important to invest time back by liking a comment or messaging them back.

2. KEEP CONTENT FRESH
I like a mix of professional photos and candid ones of me just being myself. It lets people know you're human.

3. BE AUTHENTIC AND UNAPOLOGETIC
Even if my online presence is curated, it still needs to feel like me. I know people who will spend 10 minutes trying to get a perfect photo in public. That couldn't be me. You've got to flex, but flex within reason.

JORDY MURRAY

BREAKS A SWEAT

WRITTEN BY
MICAELA LEONE

PHOTOGRAPHY BY
EVAN WOODS

Join our December 2019 Playmate in a killer at-home workout—and pick up some tips on stay-at-home sanity

Jordy Murray is no stranger to restlessness. She spent much of her childhood moving around the States before leaving for Sydney, Australia at 17 to attend college, and these days she splits her time between New York and Los Angeles. Like most of us, she's still figuring out how to navigate a career, relationships (she currently lives with her boyfriend in West Hollywood) and a sudden abundance of free time.

Recently, the December 2019 Playmate made the best of California's shelter-in-place order by preparing an at-home workout for Playboy Live, the Instagram series that launched April 6. For anyone who hasn't seen her Playmates Teach video, she's an expert in Jazzercise (think shiny leotards, leg warmers and big hair) and approaches fitness with a keen sense of humor. Naturally, we thought of Jordy to lead a retro-inspired workout for readers like you.

So check out Jordy's video—and while you're here, read on to learn how she's staying sane, what she's learning about herself and the world and how one of her hidden talents may help you stave off cabin fever.

PLAYBOY: First off, where are you quarantining? Are you with anyone?

JORDY: I'm currently hiding at my place in West Hollywood. I don't think I've spent this many consecutive nights here since moving in! My boyfriend is here with me; we're driving each other rather insane.

PLAYBOY: How have you been keeping busy?

JORDY: Man, what haven't I been doing? It feels like it's been a year already. I'm trying my very best not to get depressed by adhering to the adage that busy hands are happy hands. I'm learning to bake bread, which is surprisingly time-consuming and delightfully so! I'm a pretty confident cook, which means I often rest on my laurels, so this is a nice challenge. I've also been taking a French course, cleaning out every closet and taking obnoxiously long walks.

PLAYBOY: What's the inspiration behind your Playboy Live workout?

JORDY: Have you ever seen Cindy Crawford's workouts from the 1990s? If not, I suggest you stop reading this and google them right away. Go, go! Anyway, when the team approached me about hosting a workout, I was so flattered, but I realized I don't even have a set of weights lying around. What a fraud! I didn't want to do another "no equipment" workout where you're essentially lying on the ground the whole time, so instead we're going to be flailing around a bit and using a chair.

PLAYBOY: What role does exercise play in your life?

JORDY: I've always leaned on exercise when things are feeling particularly out of control like now! but even so, I'm having trouble staying motivated at home. So I've slowed way down. I'm focusing on moving for pleasure instead of for results, and I'm doing more recovery than ever before.

PLAYBOY: Do you have any hopes for how we might come out of this—as a country and within our smaller communities?

JORDY: Everything about the way we're living and the rate at which information is changing now feels so dystopian; I'm finding it difficult to be hopeful or see our future clearly. My hope, if I'm honest, is that there will be no more pretending that our systems are perfectly fine, superior or even functional. I can think of no stronger argument for public health care than the crisis we are living through today

PLAYBOY: What have you been reading, watching and listening to?

JORDY: I'm reading How to be a Person in the World by Heather Havrilesky. And like literally every other person on the planet I've been watching Tiger King. Holy shit.

PLAYBOY: On your Playmate Data Sheet you mention that you can juggle "anything round and smaller than a bowling ball." Have you been juggling lately? Any tips for readers who want to learn?

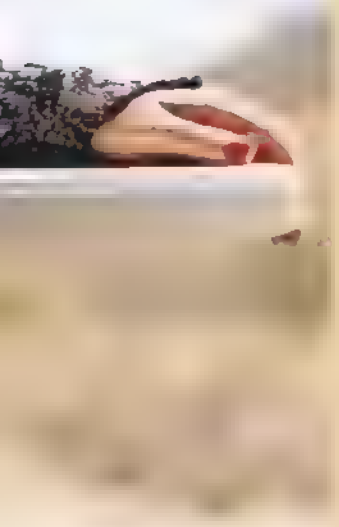
JORDY: No, I haven't, but I should! It's a wonderful time to learn and hone useless skills. For those trying to kill some time, practice facing a wall, standing about a foot back. It teaches you to juggle up instead of out and keeps you from chasing things all over the room.

PLAYBOY: Is there anyone you look to for inspiration when life gets confusing?

JORDY: I have some insanely smart girlfriends scattered around the globe. When I get overwhelmed, which is often these days, it's nice to speak to someone who knows who you are and reflects some truth back to you.

PLAYBOY: What have you learned about yourself and about other people so far?

JORDY: I've learned that, when left alone, I make an incredible mess, and that I need way less stuff than I thought. I've learned that other people are smart, wildly compassionate and incredibly innovative.



Jordy's Key Stretches

1. Assisted sun salutation
Facing a chair, place your palms on the seat and walk about a foot back into a plank position. Staying on the balls of your feet, push your hips down into an upward-facing dog position. Using your core, rock back into a downward-facing dog. Repeat up to 15 times.

2. Twist to side lunge
Standing about a foot away from your chair, feet a little wider than hip distance, place one hand in the center of the seat and rotate the other hand up toward the ceiling into a twist. To deepen the rotation, pulse the raised hand for two counts before bringing it back to the seat of the chair. Then, with your weight in your heels, move into a single-leg lunge on the same side as the hand you started with. Repeat up to 15 times and switch sides.

3. Assisted grand plié
Stand behind your chair with your hands on the top of the backrest and your heels together, feet sightly turned out. Bend your knees as deeply as is comfortable. As you descend, the heels will naturally rise off of the ground and be lowered again as the knees straighten back toward a standing position. Repeat up to 30 times.

How to
Support
the Sexually
Marginalized
During the Pandemic
From mutual-aid networks to OnlyFans, there's a lot the average person can do to help queer and trans people of color stay afloat

Within the first 72 hours of California's "Safer at Home" order, four of my bookings were postponed or canceled. As a freelancer whose income largely depends on keynotes, panels, speaking engagements and appearances, I hunkered down and prepared to take this economic ass-whooping like a champ. Creators, independent contractors, exotic laborers and gig workers understand all too well that momentum is a precarious force. Sometimes you run into a speed bump. There should be a whole section on this entitled "Feast or Famine" in our unofficial orientation guide.

I toggled between social media platforms to get a general sense of what other freelancers were experiencing. As expected, I read several tweets that hinted at livelihood disruption.

It was also no surprise that the low-income, disabled (including the mute and hearing-impaired), immunocompromised, undocumented, and black and brown queer and trans folk were disproportionately impacted by the outbreak. Many of us were trapped in the throes of socioeconomic disparity long before the country found itself in the clutches of COVID-19.

Food insecurity, scarcity of financial resources and a lack of affordable housing have always been pervasive presences in our lives. Most of us have never trusted top-down government solutions to meet us at our point of need. We've always relied on one another, our allies/accomplices and grassroots efforts to pull us through times of crisis.

I implore our solid allies/accomplices to be deeply intentional about showing up for us during this difficult transition. I've been asked what can be done to help queer and trans people of color (QTPOC) artists, creators, gig workers, freelancers and sex workers get through the COVID-19 pandemic. This essay serves as a jumping-off point.

I'll start with QTPOC sex workers, or exotic laborers, because they're the most vulnerable demographic—especially if they're black and/or undocumented. Not only are they often plagued by social stigma, poverty, racism, xenophobia, transphobia/homophobia, heavy surveillance by law enforcement, mass incarceration, harassment and the growing threat of violence, but as off-the-books workers they don't qualify for paid sick leave, unemployment benefits or the federal Families First Coronavirus Response Act, which is riddled with red tape.

As if FOSTA-SESTA hadn't presented enough barriers for sex workers/exotic laborers, they're now faced with the difficult decision of whether to risk contracting the virus—because their occupation makes social distancing impossible—or canceling their dates. Most of their clients are making the choice for them, which sinks them deeper into poverty.

If you're someone who has frequent encounters with sex workers, strippers or other exotic laborers, consider asking them if they have an OnlyFans account or any other platform that gives you virtual access to them. If they do, subscribe to their page (which is often secure and discreet), and be sure to tip them well.

When I was young and homeless on the streets of Hollywood, sex workers were my guardian angels. They fed, clothed and housed me at some of my lowest points. When you support a sex worker, chances are you're indirectly supporting other vulnerable community members. In fact, one of my good friends recently pledged 50 percent of her OnlyFans tips to help other trans women of color who are struggling during the pandemic. Her commitment absolutely blew me away. (I wasn't crying or anything; I just had something in my eye.)

Perhaps you're not interested in services from QTPOC exotic laborers but want to support them platonically, along with activists, freelancers, creators, independent contractors and gig workers. Here are some additional steps you can take.

We're hardworking people and will take a hand-up before a handout any day. Hire QTPOC artists, graphic designers, web designers, writers, editors, social media strategists, producers and engineers to take care of your digital needs. Prioritize us for jobs that can be done remotely. Do you need a secretary or someone to handle your personal answering service? Look no further than a QTPOC candidate. You're going to pay someone anyway; why not give a QTPOC the opportunity to thrive?

For those facing mental health challenges, however, this may be a difficult time to do our best work. The best way to support QTPOC as a no-strings-attached ally is to send direct aid—that means money—via Venmo, PayPal, Cash App, Patreon or personal GoFundMe pages. Many of us list our handles in our social media bios, and your contribution(s) will help with rent, bills, medicine (many of us don't have health insurance), food, hygiene and household products.

You can try purchasing items online and have the order shipped to people in need, but many online-market servers have been crashing. You're more likely to score a post-quarantine meet-and-greet with Beyoncé than snag a delivery slot. May the odds forever be in your favor.

Are you a beast at budgeting and financial planning? As QTPOC receive cash donations to support them through self-isolation, your free advice could be crucial in helping us maintain sustainable pandemic-era lifestyles. A little goes a long way, and considering that we don't know how long we'll be under mandatory isolation, we need to be as fiscally responsible as we can.

Some of you may prefer donating to a nonprofit organization for tax purposes. Before you whip out your checkbook for the first organization on your Google Search results page, make sure the most vulnerable among us are central to the organization's mission. The same distrust many of us have for government agencies can also be directed at large nonprofit organizations. QTPOC typically get the crumbs that fall from the

budget, if we get anything at all. Consider donating to a grassroots 501(c)(3) whose CEO isn't paid a high-end six-figure salary. You'll know you've found the right organization when its leadership roles are filled by QTPOC. A few examples are the Marsha P. Johnson Institute, Princess Janae Place, Trans Latina Coalition, Mirror Memoirs, Casa Ruby, APAIT, the Okra Project, Gender Justice LA, the Baltimore Safe Haven and Brave Space Alliance.

To be fair, not every large nonprofit abandons QTPOC in our time of need. Those that have been true advocates for our cause may want to consider paying QTPOC community leaders and activists to take over their Instagram Stories or Facebook Live accounts throughout the week and allow them to do what they do best: educate, uplift and reignite hope. Comb through that budget and reach out when you're ready. The same can be said of magazines and mainstream media platforms. If any group knows how to keep the high-vibrational energy flowing despite the low-frequency vibes saturating our reality, it's QTPOC creators, influencers, artists and media personalities!

We get it. Not everyone has an organization or corporation to pull from—or, for that matter, a trust fund or a savings account. If you don't have extra money to give but still want to help, consider donating your services. If you're a legal professional or advocate, you could offer advice to QTPOC who run the risk of being evicted. While some states and regions impacted by COVID-19 have announced a temporary moratorium on rent evictions (which is basically like placing a Band-Aid over a bullet wound), many QTPOC may not know their rights or have anyone to advocate for them.

A freelancer who's having a dispute with a client over a pre-pandemic contractual agreement may need your help. Perhaps someone whose occupation is considered an "essential service" fears becoming ill but doesn't want to quit and lose their income. What would you recommend they do? Legal issues are a great strain on anyone's mental health, and having your support could lighten the load.

Speaking of mental health, QTPOC who are struggling right now may require counseling or other forms of social support. If you're a licensed therapist or someone experienced in trauma-informed intervention, offer up a Zoom, Skype or FaceTime call and lend your ear and an open heart. It's a good rule of thumb to check on anyone in your life during difficult times, especially those who are disabled, chronically ill, homeless or incarcerated. That call could literally save their life.

While we're discussing incarceration, Cook County Jail in Chicago reported that 134 inmates tested positive for the coronavirus as of March 31. As if being locked up isn't hard enough, the pandemic is ripping through jails and prisons with no mercy. This is an even scarier time for incarcerated QTPOC, who often experience disproportionate violence and abuse, and a letter from a pen pal (you) could truly lift their spirits. SWOP Behind Bars and similar programs can help you get started.

In addition to corresponding with QTPOC in jail or prison, if you're a skilled writer you can help someone apply for fellowships or grants. That would not only help us economically, but it's an opportunity for up-and-coming QTPOC leaders to hone their leadership skills and build toward their future.

We all know that part of our week in isolation—when we realize we're low on food and need to make a trip to the grocery store. The next time you go, keep disabled, immunocompromised and elderly QTPOC in mind and ask if you can pick up their medication from the pharmacy or grab some groceries to help them get by. Protect them and yourself by dropping items off on their doorstep; the two of you can hug it out later.

While the "hug out" has to wait for now, the workout doesn't. If you're a personal trainer, yoga instructor or general fitness enthusiast, invite others to join you while you live-stream your workout routine, yoga session or meditation practice. For QTPOC, self-care is an act of resistance. Physical activity is a great way to release stress, anxiety and toxins from our bodies—and facilitating that for us would be a profound act of love.

At this point I'm sure some of you are thinking, How do I know which QTPOC in my life are in need of support? or What if I don't know any QTPOC personally? My final recommendation represents the epitome of QTPOC allyship, support and grassroots advocacy: Develop a mutual-aid network, or MAN, dedicated to meeting the needs of QTPOC activists, freelancers, artists, independent contractors, gig workers and exotic laborers.

A MAN is a grassroots cooperative that aims to fill in the gaps and build a collaborative economy from the ground up in order to achieve a common goal.

Before I knew exactly what a MAN was, I'd accidentally formed one in response to the current administration's attack on Central American asylum seekers at the U.S.-Mexico border. First I went on social media and expressed my frustration that migrant women, children and families were being met with tear gas at the border. Then I contacted a few of my friends who were equally heartbroken by the turn of events and wanted to get involved. I've never driven in my life, but I asked if they were willing to load up a few of their cars with food, water, clothing, diapers, hygiene products, medicine and tents and head down to Mexico with me. Once they agreed, I went back to social media and started raising money and asking for non-monetary donations from everyone I knew who wanted to help.

We posted drop-off locations all over West Hollywood and the surrounding Los Angeles area. Thrift stores donated items, a friend who owns a gay bar gave us several cases of juice and soda, and another friend donated endless boxes of sanitary napkins from her organization. We loaded up all five vehicles and went down to Mexico to disburse the resources we'd collected and make additional purchases for families.

While there, we learned that queer and trans Central American migrants were being assaulted and abused in their caravans on the way to Mexico and weren't safe among the general population. We made drop-offs at the main camp where the asylum-seekers were being held and then connected with a mutual-aid network in Mexico to help us get resources to the LGBTQ caravaners who were being housed at several undisclosed sites for their own protection.

MANs are about solidarity, not charity. The people who receive aid are often empowered to give back in ways that are beneficial to their network. A MAN can be designated for a particular neighborhood, city or state; it can even be nationwide. These networks promote diversity and attract advocates from all walks of life who share the same passion, purpose and thirst for the greater good.

Check out this resource (infrastructure included) on how to form a COVID-19-oriented MAN in your area, but be sure to visit the Mutual Aid Hub first to avoid duplication of effort. The more people in a given MAN, the greater the impact!

I'm tempted to end this essay on a hopeful note. Yes, the quarantine will eventually end, this fraught era will turn into a history lesson, the headlines will move on to a different calamity, and we'll do what we always strive to do: persevere. But the trauma COVID-19 inflicts on society's vulnerable will take much longer to heal. That's why it's everyone's responsibility to support and uplift these communities now, when they need it most. ■

Andrew McCutchen's

Dream for Baseball's Return, in His Own Words

WRITTEN BY **ANDREW MCCUTCHEN**

McCUTCHEN
22

As he heals amid the quarantine, the Phillies star opens up to Playboy about hoping for full stadiums, cherishing family moments and not letting cheaters win

INTRODUCTION BY **RYAN GAJEWSKI**

While Major League Baseball, like the sporting and entertainment world at large, is on hold, Andrew McCutchen's downtime is a little extra involved. The Philadelphia Phillies outfielder, 2013 National League MVP and five-time All Star tore the ACL in his left knee in June 2019 and has been sidelined from the game ever since. He wouldn't have been ready to suit up for Opening Day 2020 had it taken place in late March as initially planned—but as he explains in Playboy, the extra healing time will likely allow him to resume his spot in the starting lineup whenever baseball finally returns.

The forthcoming season carries numerous story lines keenly relevant to McCutchen. For one, the Phillies will look to improve on a .500 season in 2019 that left them watching the postseason from home as the Nationals—their NL East rival and Phillies star Bryce Harper's former team—shocked the nation by winning the World Series. Also fresh on players' minds is the revelation that the Houston Astros stole opposing teams' signs in recent seasons. The 33-year-old McCutchen addresses all this and more in an essay offering a window into his life during quarantine.

When the quarantine began, I was in the middle of rehabbing my knee. The stadium in Florida where the Phillies hold spring training is still open to the guys who are rehabbing, which is considered essential business.

I show up in the morning and warm up on a bike for about 20 minutes. Then I work with one of the trainers to mobilize my knee with their hands. After that, I'm out on the field for running, agility drills and throwing. I go inside and hit the batting cage, and then I'm in the gym and working out. That's basically a full day, Monday through Friday.

When spring training was still going on and reporters were asking when I expected to be ready, I said Opening Day, even though I knew I wouldn't be. It looks like I'm now actually on track to be ready for the delayed Opening Day, so I joke about that all the time with the few guys who are here. If you started a game and told me to go play in it, I could do it.

I can't put a percentage to where I'm at right now, but I'm ready to play. I can do everything. There might be a couple of things I can't do at 100 percent—like if I'm comparing my sprint speed now to my sprint speed before I got hurt, I wouldn't say I'm quite there yet. But I could still go out on the baseball field, and if you hit a line drive in the gap, I know I could run it down.

I don't see any of my teammates, just a couple trainers. There are three of us players who are working at the stadium, but we're on different times. They're being proactive about the virus and keeping us separated, keeping things wiped down and clean. We all have families to go back to, so staying safe is the main focus.

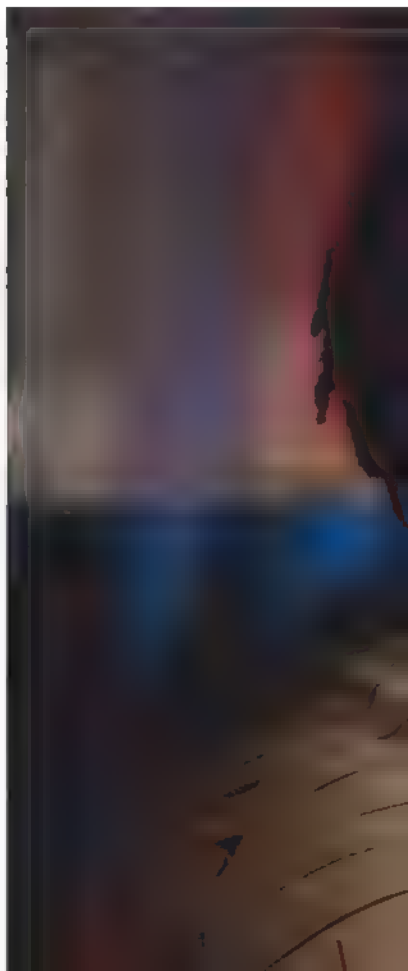
You'd like to think all the players are talking among themselves through these times. But it really doesn't happen, unless there's something super important that needs to be said to everybody, which isn't that often. You talk to or text the handful of guys you really hang out with. If you have a group chat with more than five people, you start to get annoyed because your phone keeps vibrating, so that's kind of where we are too.

"I don't think too many people will forget about the Astros cheating scandal. I wouldn't want that on my conscience."

Whenever baseball returns, I just want it to be as normal as it can possibly be, even with everything that's going on. Whatever it takes for the game to just be the game. Let's not worry about changes or how the roster is going to be expanded, how many games we're going to play, how long they'll go. I just want to play as many games as we can play and try to make it as simple as possible. Just go out and focus on the game itself.

I wouldn't like to play in an empty stadium. I understand the safety behind that, but we like to play in front of the fans. The fans are the ones who make us feel a certain way when the stadium is full. I think back to last season, when I hit a leadoff home run on Opening Day. I'm like, "Dang, what if it's Opening Day and I hit a leadoff home run and there are no fans in the stands?" It just wouldn't be the same.

Everyone on our team is itching to be back—especially Bryce Harper. Bryce was having a really good spring; he had really good numbers and was looking really good. I'm sure he's pretty fired up after last year's World Series and is just ready like anybody else. I'm itching too, but it's also kind of a good thing for me because of that extra time.



I definitely expect us to be a better team, considering it's roughly the same guys with a couple of acquisitions, and they'll only make us better. When I got traded my first time, from the Pirates to the Giants, the adjustment was a challenge. The more you do it, the easier it gets. I expect us to be a really, really good ball club—really tough lineup, just throwing up numbers.

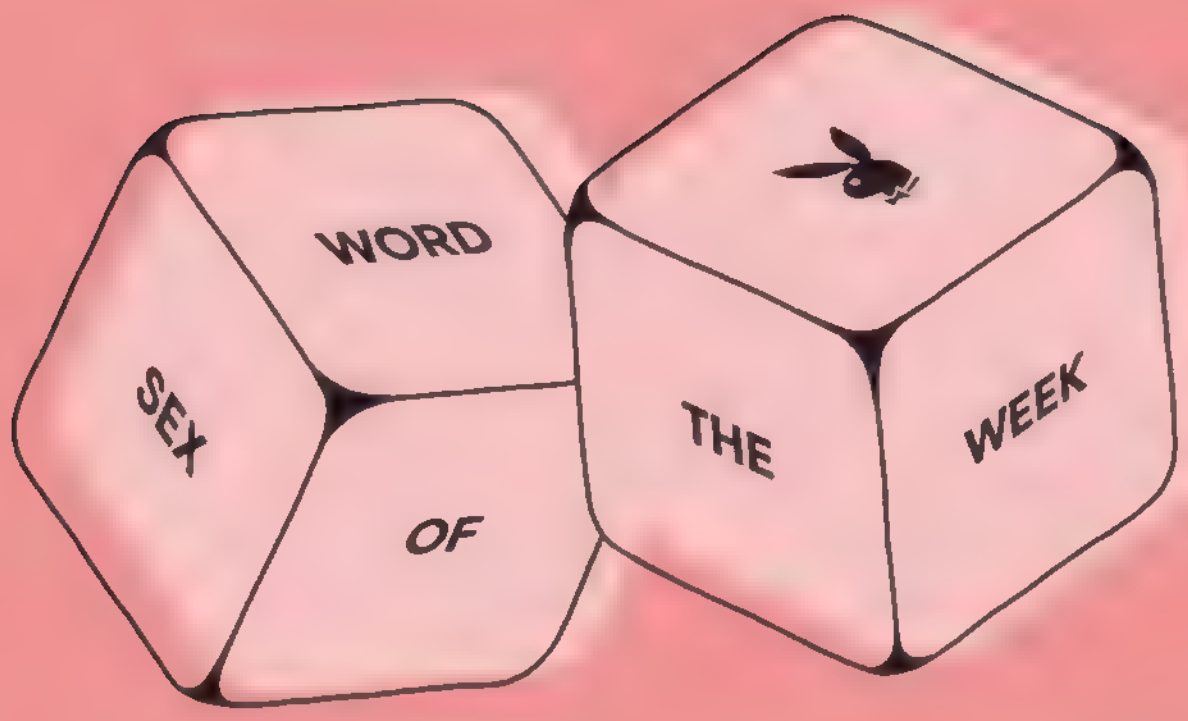
As you can tell, there are a lot of things taking precedence over the Astros cheating scandal right now. But I don't think too many people are going to forget about that, honestly. Especially coming from the players; players aren't going to forget. Fans aren't going to forget either. I wouldn't want that on my conscience, but that's something they've got to deal with—plain and simple.

As far as whether the league's response was strong enough, you would like to think it won't go on anymore. But if you look at history, someone, somewhere is always going to try to find a loophole. It shouldn't be in the game, but it continues to be in the game. Performance-enhancing drugs continue to be in the game. If you're cheating, it's going to come out sooner or later. I'm just going to keep playing the game the way I play it, and that's hard and clean.

Hypothetically, let's say the season starts in June. For me, that would be a full year I haven't played a game. That's the longest I've ever gone without picking up the bat in a game. But through all that, it's been amazing, because I get a full year of time with my family. My wife, Maria, and I get to watch both our kids grow up—including our three-month-old, Armani—without having me away for 10 days at a time like I am during the season. It's tremendous, because these are moments I wouldn't ever get back.

My final prediction for the season? Just this: We will have a season. ■

"I wouldn't like to play in an empty stadium. It just wouldn't be the same."



Zentai

This week's word is zentai.

zentai (*n*) a skintight garment that covers the entire body, including the face, and the community that celebrates it; also *gimp suit*. The word combines the Japanese *zenshin* and *taitsu*, lit. "full-body tights"

After tugging the hood of his latex zentai suit over his head, the submissive was vulnerable, faceless and ready for a session with his mistress.

BY **ANITA LITTLE**

For obvious reasons, masks have become the accessory du jour. If you waltz into your local Trader Joe's without one, you'll likely be greeted by a record scratch and a barrage of glares. With masks taking on more cultural relevance than ever before, we decided to use this week to dive into a different type of mask—one that comes with a full-body suit and takes PPE to a whole new level.

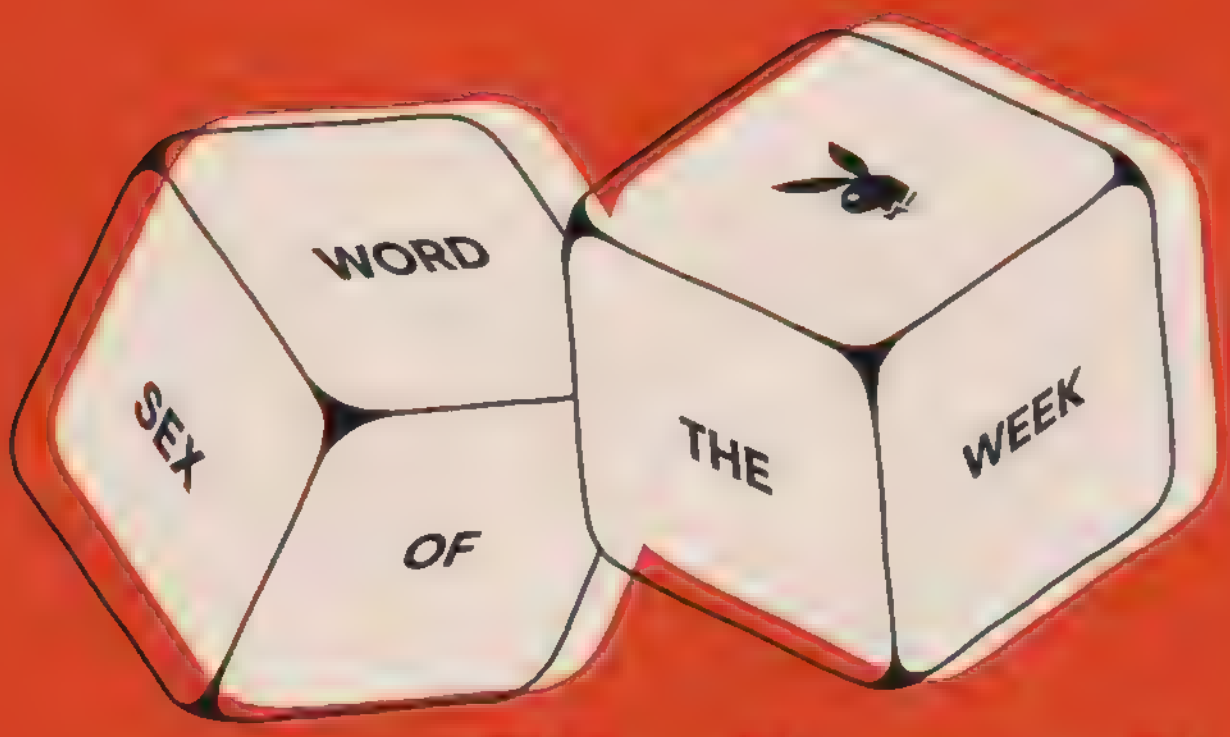
Typically made out of latex or spandex, the zentai (which also goes by the name "gimp suit" and sometimes "bodystocking") encases you tightly from top to bottom, including your face. Your identity is erased.

Often, the purpose of a zentai is to completely depersonalize, disorient and therefore objectify the wearer, who is typically playing a submissive. It's easy to understand its allure to practitioners of BDSM: The subject wearing the zentai ceases to become an individual and is instead a blank template for enacting one's most repressed fantasies. The wearer is metaphorically naked, despite being shrouded head to toe. Zentai intersects with many other bondage subcultures, including groups that practice mummification, total enclosure and rubber and furry fetishisms.

Some may say this form of fetish-wear entered mainstream popularity with the grittiest scene from the 1994 film *Pulp Fiction* (I won't ruin it for anyone). Since then it has been a pop culture touch point, appearing on television shows such as *American Horror Story* and even video games. In Japan, where the term originated, it has expanded beyond sexual applications and is seen as a declaration of individuality. The anonymity of the zentai offers an escape from what some Japanese citizens see as a conformist society.

Whether it's fetish-wear, a fashion statement or a call to arms, the zentai proves that masking up had an instinctual appeal long before quarantine—and will continue long after it's over.

ILLUSTRATION BY **KATIE BAILIE**



Teledildonics

This week's word is
teledildonic.

teledildonic (*adj*) of or characterized by wireless technology that allows partners to effect sexual intimacy remotely with the use of computer-chipped sex toys; teledildonics (*n*) the field of remote-controlled sex toys.

Kelly's dom was quarantined 10 miles away in the midst of a citywide shutdown, but thanks to their teledildonic vibrator, he was able to remotely—and safely—push her to orgasm over and over again.

mind can imagine

already a term for it

BY ANITA LITTLE

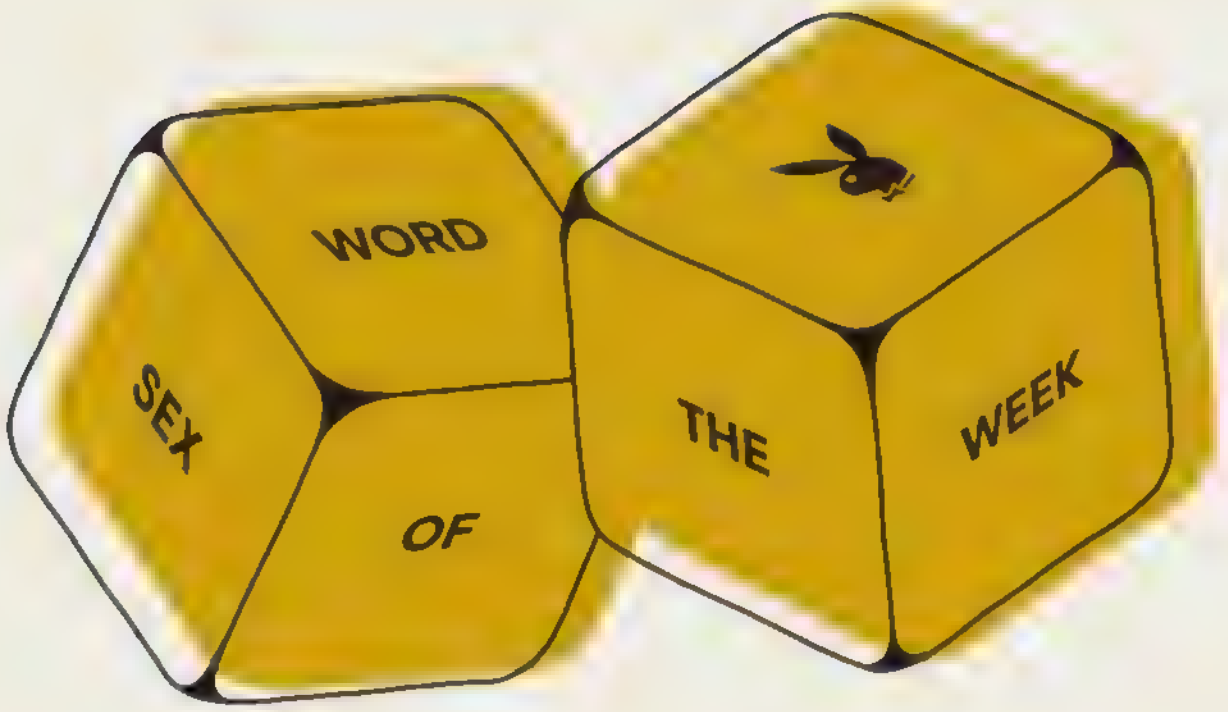
It sounds like an interloper from the realm of science fiction, but relevance in this brave new world of quarantine.

Teledildonics refers to the technology used to stimulate a partner via wirelessly of your cyber-trysts are communicated through well-placed vibrations; often, this stimulator on a partner who's not in the room with you. The concept isn't mainstream yet, but it already has special meaning in long-distance relationships, the disabled community and the camming industry

through a telecom network—and thanks to him, teledildonics entered the lexicon.

enabled app.

connected means.



Sex Saddle

This week's word is
saddle.

saddle (*n*) a ride-on sex toy (as in *sex saddle*) that allows the user to manipulate vibration and affix various insertables

It would have been yet another uneventful night in quarantine, but thanks to her trusty saddle, Margot enjoyed her favorite cowgirl positions without a partner.

It's been described as the most intense sex toy in the world, offering experiences comparable to "blasting your bits with a car engine." When you've conquered all other sex devices, this is the final boss. We're talking about the sex saddle and, well, giddy-up, because this thing gives the word joyride a whole new meaning.

A sex saddle is a pulsating mount, typically controlled with an external dial, that one can straddle and augment with various dildo attachments depending on the desired sensation. It facilitates the tried-and-true "cowgirl" position without a partner—a godsend for those quarantined solo. Originally designed for people with vaginas, the saddle now includes variations that aim to provide pleasure for all genders.

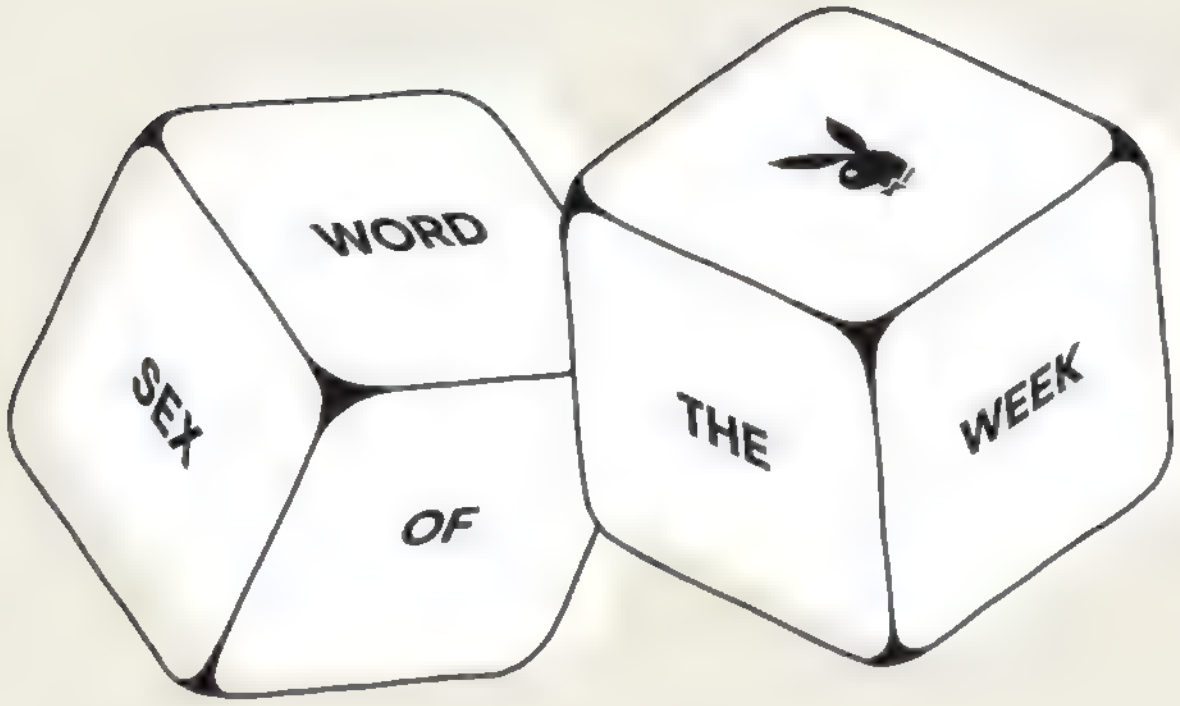
The pioneer of the sex saddle is undoubtedly David Lampert, an Illinois inventor who started developing his version, called the Sybian, in 1985. His popularization of the toy garnered him a Lifetime Achievement Award at the AVN "O" Awards in 2016. Similar to the terms Kleenex, Velcro and Xerox, the brand name became a generic stand-in for the product itself. Sybian is often used to refer to any type of motorized sex saddle, even though several companies—including MotorBunny, LoveBotz and the Cowgirl—produce their own versions.

If your libidinous mind can imagine it, there's probably already a term for it

BY **ANITA LITTLE**

Quality sex saddles don't come cheap: A standard unit can cost upward of $1,300. You can find DIY videos on YouTube that demonstrate how to build one at home, but given how overburdened our health care workers are these days, that's probably not a good idea.

But if you're brave, horny and willing to, uh, pony up the dough, it may just be time to saddle up.



Feederism

This week's word is
feederism.

feederism (*n*) a fat-fetish subculture in which individuals eroticize weight gain and feeding

With a freshly stocked, quarantine-ready kitchen, Blake spent an erotic weekend with his feederism partner Evie, stuffing her full of her favorite meals and watching her get more turned on with each bite.

If your libidinous mind can imagine it, there's probably already a term for it

BY **ANITA LITTLE**

With folks spending more time indoors, gyms and fitness studios shuttered and anxiety as well as boredom at all-time highs, people are understandably making frequent trips to the fridge. Salty snacks and sweet treats help break up the monotony of the day, and cooking fun meals or ordering your favorite takeout is one of the few joys some of us have left. (Let me enjoy my three back-to-back nights of spicy beef noodle in peace!)

So it's important to remember that these aren't normal times, and it's okay for our eating habits and, yes, our bodies to change during this period of distress. If you come out of this quarantine unscathed save for some extra squishiness here and there, count your blessings.

That said, let's highlight a community where our socially constructed beliefs about packing on pounds are thrown to the wind.

Feederism, also known as erotic weight gain, is a subset of the fat-fetish community in which overeating is the ultimate turn-on. Similar to a BDSM dynamic, the feeder is typically the dominant while the feedee is submissive. There are chat rooms and online forums dedicated to supporting the community, often with tips and tricks for how to gain weight rapidly and safely. Athletes carefully measure each meal in order to gain muscle; some feedees do the same, with a parallel but very different goal.

As in any other sexual community, consent and communication are crucial here, with both feeders and feedees setting important boundaries for each session. Each party has to want the weight gain and derive pleasure from the feeling of being stuffed with food or being the one doing the stuffing. And contrary to stereotypes about feedees, most of them don't want to gain weight to the point of extreme obesity. A feederism transaction can be as simple as a weekly indulgence where one person observes another eating, or it can be more of a production involving spanking, name-calling and shoveling food into a partner's mouth while they're bound with restraints.

Sex and food are already erotic: Who isn't partial to licking a bit of whipped cream or honey off a nipple now and then? Feederism simply offers a way to super-size the predilections we already have.

PLAYMATE

LOREN

Model **@ASHLEYONELUUUV**

Photography by **ARTHUR ST. JOHN @ARTHURSTJOHN**
HMUA **WENDY RYAN SHELTON @SHOWOFF_MAKEUP**
Special Thanks To **RONN BAILEY**

Where were you born? Where did you grow up? Where do you live now?
I am a native of Las Vegas, I feel like there are not many of us! I have lived here my whole life and still reside in Las Vegas.

What's your favorite color?
My favorite color is white.

What type of music do you enjoy most? Favorite artist?
When it comes to music, I consider myself an eclectic. I can listen to anything from 70s soft rock, to techno. I love having a full spectrum of music to listen to. I have several favorite music artists; Maynard James Keenan, Kristoffer Rygg and Pete Loeffler.

Favorite movie of all time? Favorite actor?
My favorite movie of all time would have to be Annihilation, I found it to be very obscure. My favorite actor would be Christian Bale.

Do you prefer the beach or the pool?
When it comes to my preference of either the pool or the beach, I choose the beach because it offers an array of destinations to immerse yourself in.

Read the book or watch the movie?
I prefer reading books because I can envision my own version of a storyline.

If you could be an animal, what would you be and why?
If I could be an animal, I would be a peacock! Their colors and personality are amazing; a lot like me.

What is your favorite body part on you? on him?
My favorite body part on me are my lips! On a man, my favorite would his arms.

What attracts you the most in a man?
A slightly elusive, confident man attracts me the most. I love men who take the lead and are not afraid to be spontaneous!

Biggest turn on?
My biggest turn on is when a man can be the alpha, yet kind and understanding.

Biggest turn off?
My biggest turn off is bad hygiene. Looks have never been a big thing for me.

Describe your perfect date.
The perfect date to me would be someone who can hold a stimulating, deep conversation.

Describe yourself using 3 adjectives.
I am the nicest, quirkiest, most impulsive girl you will ever meet.

Any pet peeves?
My pet peeves are being late and a dirty home.

Where is your favorite vacation destination and why?
My favorite vacation destination is Cambodia. The people are so sweet and it is so beautiful.

Congrats on your Playboy Australia Playmate Cover! What does this mean to you?
Being in Playboy was always a dream of mine and I am honored to have my dream come true and leave a footnote in history for being in the magazine.

Where do you see yourself 10 years from now?
In ten years, I would love to open a cosmetic business to make women feel beautiful! They all deserve to feel beautiful.

PLAYMATE

PLAYBOY INTERVIEW: Snoop Doggy Dogg

A candid conversation with rap's top gangsta about serving hard time on the streets and in jail, and why his message scares people to death

In Los Angeles, as in most other cities, shootings among young black men on the street are all too common—and all too often ignored by the media. But at least one murder trial scheduled for the Los Angeles Criminal Courts Building promised to be different. The crime itself was commonplace, but this time it was one of the defendants who was making news.

That defendant was Calvin Broadus, and he was charged with murder and conspiracy and as an accessory after the fact. That's not why reporters showed up in force. It's because Broadus is best known as rap star Snoop Doggy Dogg.

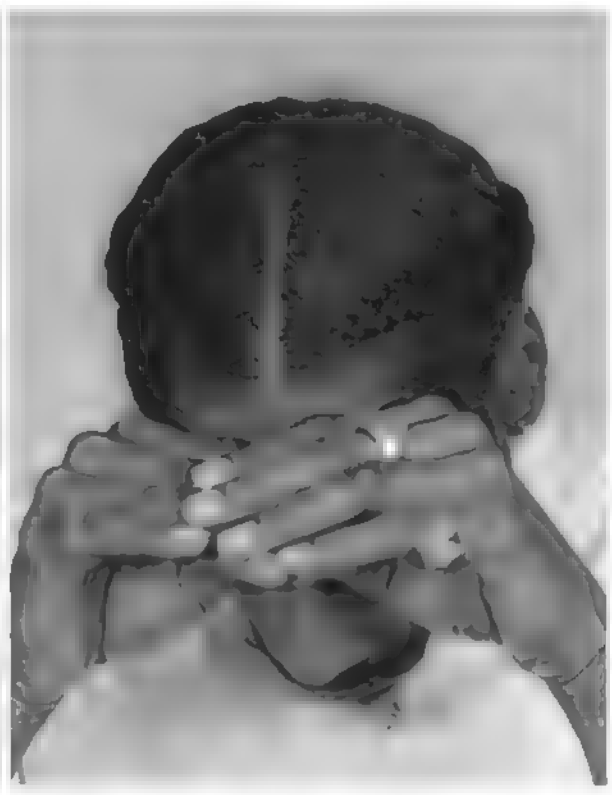
Snoop was accused of driving to a park in the Palms district of Los Angeles, where his bodyguard, McKinley Lee, allegedly shot and killed Philip Woldermariam, who reportedly had been a member of a gang called the By Yerself Hustlers.

Dogg, his bodyguard and a friend also charged in the murder claimed they were innocent because Woldermariam went for his pistol first, forcing Lee to shoot in self-defense. But the district attorney contended otherwise. The criminal trial could influence the outcome of a $25 million lawsuit brought against Dogg by Woldermariam's parents, who accused him of benefiting from their son's death. The victim's sister told the press, "Snoop's career has gone very far because of this murder. He's being portrayed as a hero. I've heard it said, 'Snoop doesn't just talk the talk, he walks the walk.'"

Whether Dogg is guilty or not, his career took off following the killing. Doggystyle has sold 4.5 million copies, generating more than $40 million. He was nominated for a long list of music awards—including a Grammy and an American Music Award—and he won Soul Train's best rap album honors. His record debuted at number one, passing releases by Pearl Jam and Aerosmith. And Dogg's soulful raps have earned raves. A reviewer for the Los Angeles Times wrote: "No rapper has ever occupied a beat the way Snoop does, sliding around corners, lounging on the syncopations, slipping into the cracks and crevices of the grooves." At 24 years old, he seems unstoppable—if he doesn't wind up in jail.

Of course, rappers have been in trouble with the law since the South Bronx days of Lovebug Starski. In 1991 Slick Rick Walters received three to ten years for the attempted murder of his cousin. Dasean Coopar, a.k.a. J-Dee of Da Lench Mob, is serving 29 years to life for the murder of his girlfriend's male roommate.

"I had just bought a BB gun. You know how you pump it up and shoot. Pow! And the motherfucker hit the guy in the cheek. He went and got his homeboys."



"Now people think it's cool to have a baby, but it ain't cool to take care of it. We have to change that. You make your life for that baby. That's the future."

"Do what you feel is right, baby. Do what your heart tells you is right. Because I'm going to keep doing what I do."

PHOTOGRAPHY BY **MIZUNO**

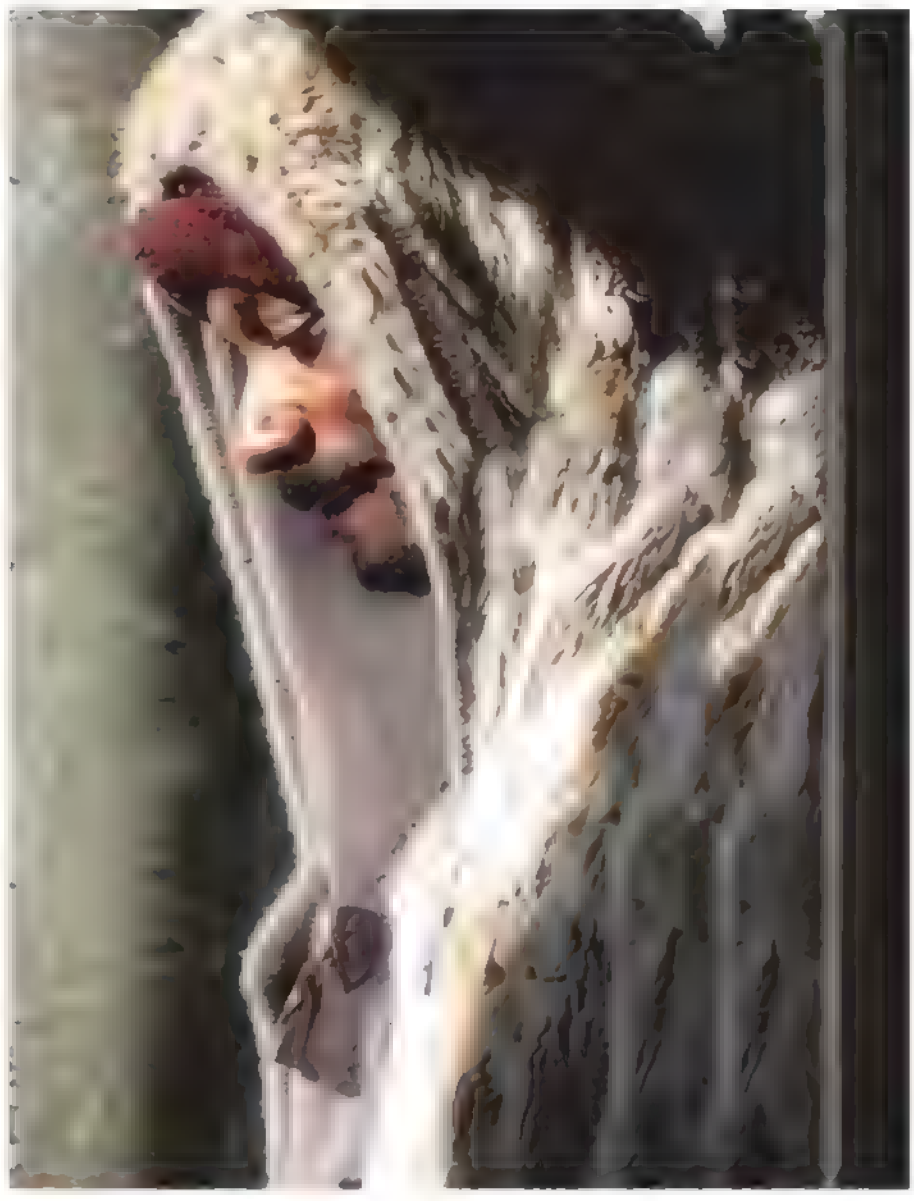
Flavor Flav of Public Enemy has served three months in jail for firing a gun at a neighbor. Tupac Shakur, one of Snoop's closest friends, was convicted of sexual abuse and is serving a one-to-four-year sentence.

Rap, the most influential musical movement of the past two decades, grew from neighborhoods where violence pervaded. But a branch of the music that emerged from the West Coast in the late Eighties, dubbed gangsta rap, was the most explicitly brutal music ever. It made headlines when it hit the mainstream with such songs as N.W.A.'s "Fuck tha Police." Police organizations and groups such as the National Political Congress of Black Women and the People's Coalition condemned gangsta rap music. Many radio stations across the country refused to play it. More recently, Senator Bob Dole went on the attack, linking rap with violence and casual sex. Soon thereafter, Time Warner took the controversial step of axing the executive at the corporation's music division who was rap's biggest supporter. The controversies don't seem to hurt record sales, however. Rap now accounts for $800 million in revenue a year. Almost two thirds of gangsta rap recordings are bought by whites.

When N.W.A., the seminal gangsta rap group, split up, its members went on to successful solo careers. Ice Cube starred in John Singleton's movie Boyz N the Hood; Eric Wright, Eazy-E, had a hit solo record before he died of AIDS earlier this year. Dr. Dre's debut, The Chronic, remained in Billboard's top ten for 28 weeks. It went triple platinum and became the biggest-selling rap record ever. Most of the writing and rapping on The Chronic was done by Snoop, then an unknown kid from Long Beach, California. Dr. Dre signed him to Death Row Records, the label he founded. Dre's choice was rewarded when Snoop released his debut album, Doggystyle, which went double platinum. The booming bass line and infectious choruses belie the raw lyrics. "Murder Was the Case," a song recorded with Tha Dogg Pound, is an eerily powerful mood piece about Snoop's own death in a drive-by shooting. It was made into a short film directed by Dre and starring Snoop. The album's biggest hit, "Gin and Juice," has an infectious melody behind lyrics about getting high.

Snoop was born in 1971 on the east side of Long Beach, just south of Los Angeles. He is the middle child between two half brothers and was raised by his mother, who gave him his nickname. Both his father and stepfather were only intermittently involved in his life.

As a boy, Snoop's world centered on Golgotha Trinity Baptist Church. He played piano and sang in the choir. He played basketball and Pop Warner football and was a class clown, rapping at lunchtime for an audience that continued to grow. Eventually church became less of an influence than the local gang, the Long Beach Insane Crips.



Barely one month after his graduation from high school, Snoop was arrested for selling cocaine to an undercover agent. He served a year in jail. Upon his release, he decided to concentrate on rapping, but he went back to jail for several months for violating his probation, and he was arrested two more times for gun possession.

In the back of a friend's record store, Snoop made rap tapes under his new stage name, Doggy Dogg. His life began to change when one wound up in the hands of Dr. Dre. Their first collaboration—Dre creates and produces the music tracks and Snoop does the rhymes and rapping—was the title song for the movie Deep Cover. It went to number one on the rap charts. Then came Dre's album, followed by Snoop's solo debut.

Despite Snoop's success, there was more controversy, particularly after the Woldermariam shooting. When Snoop was in London in February 1994 for a performance, The Daily Star ran the headline KICK THIS EVIL BASTARD OUT! In an article about the shooting, Denver's Rocky Mountain News observed, "While Simpson's selling power withered after he was accused of killing his ex-wife and her friend, Snoop Dogg's marketability has been enhanced by the murder charges against him." A Newsweek cover story asked: "When is rap too violent?"

We sent Contributing Editor David Sheff, whose last Playboy Interview was with Motown Records founder Berry Gordy, to talk with Snoop. Here is his report:

"Since the murder, Snoop has given few interviews. None of them were in-depth. His lawyer wouldn't allow questions about details of the case, but his friends are free with their opinions. Snoop is being framed, they say. Woldermariam, they claim, had stalked and threatened Snoop in the past. When he drew a gun to shoot Dogg, the bodyguard just did his job. The district attorney, of course, lays out a far different scenario.

"Snoop lives with his fiancée, Chanté, and two-year-old son, Cordé, in a house in Claremont, California. Our first meeting was at the Beverly Hills Ritz Hotel, where he and his family were staying in a penthouse suite. He had a shadow mustache, a sparse goatee, a gold stud in his left ear, braids in his hair and a spinning pyramid ring on one of his fingers. He wore the colors of the Crips: blue sneakers, blue sweats and a UCLA

Bruins football jersey. We began talking over a room-service lunch, which was a disappointment to Snoop, who wanted chicken tenders with fries. Because that wasn't an option, he settled for a patty melt, well done, on white bread. 'Oh,' he added, 'and give me a bigass soda.'

"Lunch arrived, but Snoop merely played with his meal. When asked if something was wrong, he poked at the burger. 'Nasty as fuck, cuz,' he said. 'Red meat hanging out of this shit. I like that meat panfried, well done. I gotta get some Burger King and shit.'

"He got his Burger King delivered the next day to a recording studio in the San Fernando Valley, where he was helping his friends, Tha Dogg Pound, record some tracks for their latest album, Dogg Food. Cigar-long joints circulated. After the basic beat was on tape, more tracks were recorded and more joints made the rounds. Snoop and some of the other rappers silently moved into various corners, where they sat in chairs, huddled over pads of paper. They wrote feverishly. The music was relentless, the room thick with smoke. The beat and the smoke were backdrops to the inspiration—the rappers scribbling notes. It felt strangely churchlike.

"The interview began with a discussion of the violence from which gangsta rap sprang."

PLAYBOY: Have you been shot at?
SNOOP DOGG: Plenty times.
PLAYBOY: How? In drive-by shootings?
DOGG: Drive-bys, walk-bys. It ain't like that Boyz N the Hood shit. It's worse. In the movie, you know it's going to come, because of the music or the scene before. On the streets you don't get scenes. You could be hanging out, holding your baby—you know what I'm saying? And talking to your mama, and a car will ride up real slow. You ain't even paying attention, and they serve y'all. You, your baby and your mom.
PLAYBOY: So innocent bystanders are fair game.
DOGG: Shit, yes. If you're trying to get somebody and this might be the only time you're going to catch him, but he is holding his baby and with his mama, you ain't gonna let that chance go by. That's the mentality of the streets. If you let that chance go by, he might catch your ass. That's the way we are brainwashed. Instead of jumping out of the car without the gun and talking to him, you have to shoot.
PLAYBOY: What would happen if someone tried that, if he got out of the car to talk?
DOGG: He'd be shot. Instant.
PLAYBOY: Simply because he's in a different gang?
DOGG: Motherfuckers die for crazy reasons. That's why you have to ask yourself, What is heaven and what is hell? I think this is hell, where we're living.
PLAYBOY: You've twice been arrested for carrying guns. Did everyone in your neighborhood carry guns?
DOGG: Not everybody. Everybody doesn't have access to one, or the money to get one.
PLAYBOY: How about you?
DOGG: Why do people carry guns? Protection, right? To protect me and myself. Whether it's home protection or street protection.
PLAYBOY: Not all people use guns for protection—often they're for perpetrating crimes.
DOGG: For some. But, mostly, you view the perils and you know you can be a target. That's this life.

Once I became dedicated to rap, no motherfucker could say a thing. I was dedicated.

PLAYBOY: You seem fairly accepting of guns and violence.
DOGG: When I was a small boy, if we had a problem, we would fight about it with our fists. I thought that made more sense—it showed something about you. We wouldn't shoot somebody, killing them or wounding them. That's not hard to do. I would like people to put down the guns. If you have a problem, talk about it or fight about it.
PLAYBOY: Yet you've glamorized guns by posing with them in photos.
DOGG: It wasn't glamorizing or glorifying. It was just something I was asked to do. I wouldn't do it again, except if I do a movie and play an Arnold Schwarzenegger.
PLAYBOY: Are you carrying a gun now?
DOGG: No.
PLAYBOY: When did you see your first shooting?
DOGG: When the family moved to north Long Beach from the east side, when I was 15. That's when I started seeing real gangsta shit. I had motherfuckers getting shot, shooting at me. Getting robbed. Drug deals. Prostitution. I started seeing that shit hands-on. It wasn't just, "Oh yeah. Little Johnny got killed down the street the other night." It was like, pow, pow, pow, pow. Oh shit! Motherfuckers crying and shit because some of their people just got smoked.

One time I had a deuce five. Me and two other homeboys had that motherfucker sitting in the trash can in case the police came. We were between these buildings, just sitting around. So, a car drove by, right? It hit the corner real slow. I'm closest to the gun. I see the car creeping around the corner. But instead of grabbing the gun, I'm like, "Fuck that." I say, "These motherfuckers are going to blast." We get up and run instead of grabbing the gun. I almost got killed. But if I would have gone for that gun, I would have been killed.
PLAYBOY: Did you learn anything from that experience?
DOGG: Motherfucker don't need a gun. He needs his smarts.
PLAYBOY: What were they retaliating for?
DOGG: I shot a motherfucker in the head with a BB gun by accident. I had just bought a little BB gun. You know how you pump it up and shoot. Pow! I was just shooting. And the motherfucker hit the guy on the cheek. He went and got his homeboys and said I had shot at him or something.
PLAYBOY: After you got away, did they come after you again?
DOGG: Hell yeah! It's not like they get only one try. [*Laughs*] Doesn't go like that. Numerous occasions.
PLAYBOY: What's it like growing up with that constant threat?
DOGG: You're always ready.
PLAYBOY: You must have been afraid.
DOGG: Shit yes, you're afraid.
PLAYBOY: Now you have a son. How has that affected the way you live?
DOGG: And I'm going to have another one. It makes you think. We have to be good fathers to our babies so we can put a stop to that pattern. Now people think it's cool to have a baby, but it ain't cool to take care of it. We have to change that. You make your life for that baby. That's the future.
PLAYBOY: Why is it cool to have babies but not cool to take care of them?
DOGG: Sex was around before we got here. It wasn't something that was taught to us. Nobody said, "If you have a baby, you'll need money

to take care of it." Nobody said there wasn't going to be any money there for it. In Bel Air and Beverly Hills, 90 percent of the babies get taken care of. In the ghettos, it's 15 percent. Kids don't learn. It starts in the home. A mother and father or no father or mother. Nobody lays out a foundation of how shit is supposed to be. The pattern goes on.

PLAYBOY: Does fatherhood make you more careful? Do you take better care of yourself to make sure you're around for your son?

DOGG: I really don't do anything to break myself. As far as the damages to my body, I'm not a drinker. I let the gin and juice alone.

PLAYBOY: This comes from the writer of "Gin and Juice"?

DOGG: You won't hear any more alcohol songs from Snoop Dogg unless I stumble upon some Hennessy.

PLAYBOY: Clearly you think marijuana is different.

DOGG: It ain't for bad, it's for good. I take good care of myself. [*Laughs*]

PLAYBOY: Beyond alcohol or drugs, do you think you will be able to stay out of trouble, either with the police or with gangs?

DOGG: Trouble comes looking for you. Lots of times I just stay in the house and enjoy my family. I try to be a father to my child. I'll stay out of trouble if I can, because I have lots to do. Other folks have different hardships. It's hard for a black man to raise a family.

PLAYBOY: What makes it hard?

DOGG: Finances are a big pressure. Welfare ain't shit anymore, and they're cutting it. So if mama can't do it with the father, she's damn sure not going to do it by herself unless she takes some illegal means of making money.

PLAYBOY: Are financial problems the main reason that many ghetto families split up?

DOGG: Face it: If he has no job and she has no job, and she lives with her mother and baby, and there are no diapers, no milk and his only means of getting money is through drugs, and her only means of getting money is through the county or drugs, it will all break down, and nobody will give a fuck. If they have an argument because he's not able to do for her, he's gone. The kid's father is nowhere to be found. Yet nobody cares.

PLAYBOY: Nobody cares?

DOGG: Nobody cared about the riot until they thought it might spill into their nice neighborhoods. Then they got scared and called the National Guard. When it was in my hood, the police didn't give a fuck. When the looting was going on, the police ran right past. You saw it on TV: Everybody was running out of the stores and the police weren't doing shit. But when it spread to Beverly Hills, the police started beating motherfuckers. We got smart. We backed up before too many of us got hurt.

PLAYBOY: Were you in South Central during the riot?

DOGG: Yeah.

PLAYBOY: Doing what?

DOGG: I move with the time. Whatever's happening in time, I'm in.

PLAYBOY: Meaning what?

DOGG: I was there. Trust me, I was there.

PLAYBOY: Did you loot or fight?

DOGG: I was there. I wasn't a negative cause, I was a positive cause. Because that movement wasn't negative. It was a positive move to show that we're not going for this shit anymore.

PLAYBOY: Do you think the riot had an impact?

I'm not rapping, I'm conversing. It's just a conversation between me and you. I'm no reporter. That's for the man with a suit and tie.

DOGG: Yes, it did. But now it's forgotten, because everything is back to normal again. We don't know what to do about it, so we try it both ways. They killed Martin, they killed Malcolm. You got two black folk representing us through the Sixties. One of them was for violence, one was against it, and they both are dead. What is that saying?

PLAYBOY: What is that saying to you?

DOGG: That's saying America doesn't give a fuck about a black motherfucker. Nigger, you're outta here when we say you're outta here. That's it.

PLAYBOY: Yet Malcolm X was killed by black men.

DOGG: It doesn't matter how they do it. They do it. They pull you down, they set you up, they arrest you.

PLAYBOY: In your case, for murder.

DOGG: They find some way to bring you down.

PLAYBOY: It's always "they." Don't you feel any personal responsibility when you or your friends get in trouble?

DOGG: If I had been a straight-A student my whole life and had rapped about Jesus coming back to save us all, I wouldn't get no media. The motherfuckers wouldn't give a fuck about me. But since I'm telling the truth, and been through what I'm stressing and know what I'm talking about, I'm a threat. Because the motherfuckers have to respect the fact that this motherfucker knows what they know, but has a little more power than they do. That makes them feel I'm a threat, the same way Malcolm and Martin were. They had control of the whole black race. One side or the other, whether you were with Malcolm or with Martin, you were with the black race. Now there ain't any unity out there. Ain't no one motherfucker who could just call those shots. But the motherfuckers with power knock them down, so they can't use that power.

PLAYBOY: In your case, whether your bodyguard shot in self-defense or not, there was no outside force getting you in trouble. It was black men against other black men.

DOGG: So many people representing different sections of our community are taken down one way or another. The system was designed to break us down. You think it isn't true? The three-strike rule is to break down a black man. How are you going to say a motherfucker committed three crimes and you have to give him 25 to life? OK, on the fourth time he might not even want to commit that crime.

PLAYBOY: Americans want repeat offenders to be behind bars. Do you understand their fears?

DOGG: That's not giving no love. Black folks don't have a chance, so they are in the hood, dealing drugs, in a shoot-out. They do it again and one more time they are out. Those in charge are going back to your juvenile record. If you have two felonies as a juvenile, those count. You need only one more strike as an adult and you're through. This is a way to get rid of more of us—the ones who ain't already dead because they are shooting each other. They are building more jails in California. What about building more schools in our neighborhoods? Like Ice Cube asks, "Why are more niggers in the pen than in college?" It's easier to go to the pen than it is to go to college. The media created the buzz of rap being so terrible, but terrible is the ghetto shit we write about. We put it in their faces. Motherfuckers losing their lives. The fucked-up system. They don't want to hear it.

PLAYBOY: So they kill the messenger.
DOGG: Exactly. Because it happens whether we rap about it or not. But when we rap about it, and their children are listening, it's right in their faces.
PLAYBOY: Does being a messenger make you a target?
DOGG: It does. A target from outside or inside the community, because you have someone working inside for the outside. They got house niggers they give drugs and money to, and they got their agents in our community, and they bring in guns. But I was sent to do this by God, so he's not going to put anything on me I can't handle. If death comes to me, that's what he wants me to have. For now, he wants me to keep building and passing on his message. That's what I'm going to do, because I'm destined to live and say things.
PLAYBOY: There's a growing reaction in the black community against gangsta rap. Some black radio stations won't play your music.
DOGG: I sold 4 million records without them. They're hurting themselves. It's old white ladies, old black ladies, old black men, who don't even listen. Everyone else, everyone who understands, likes Snoop Dogg. They like my music.
PLAYBOY: The National Political Congress of Black Women says the music is "obscene and degrading," and that anything encouraging violence or misogyny or using profanity shouldn't be allowed.
DOGG: Do what you feel is right, baby. Do what your heart tells you is right. Because I'm going to keep doing what I do. People like it or they wouldn't buy.
PLAYBOY: How do you respond to Bob Dole's more recent criticisms of rap?
DOGG: Here we are, up from what we were. We're trying to make some money, to speak about our lives and make better lives for ourselves. They want to keep us down, is all. If Dole looks at what's really responsible for the problems in this country, he'll find it's not rap. Rap is music. He should look in the mirror and see.
PLAYBOY: Because of pressure from Senator Dole and others, there are rumors that Time Warner, which distributes Death Row Records, will stop putting out gangsta rap.
DOGG: We are just doing our music. Nothing has changed. We'll see if they can stop it when the people want to hear it.
PLAYBOY: There have been stickers on your records that warn about your language. Does that bother you?
DOGG: I think it's good. Then people know what they get. No one should be shocked after that. You were warned, you bought it. If you don't like these words, go get some gospel shit, or jazz shit or some whiter shit.

PLAYBOY: But most of the people who buy your music are white.
DOGG: Yeah. When I was on MTV, for instance, the whole audience was white. If you look at the tape, everybody in the audience was grooving like a motherfucker. They were dancing, rhythmic, because they weren't paying attention to what the older folks were saying. They weren't giving a fuck. They are enjoying life, like I do. And they are listening. They want to know what's happening, too.
PLAYBOY: What's the impact on young black girls when they hear you and other rappers singing about women being bitches and whores?
DOGG: Those who are, are. Those who aren't, aren't. Those words were here before I was here. America made those words, I didn't. I'm 24 years old. Anybody older than me knows they were saying bitch before I was born in 1971. And fuck and dick. I didn't make up that shit. If I did, I mean, damn, give me some money! Because that's creative shit. But the bitches and whores are the ones who come up to your hotel room, because they know you are making money, and after you get down and do what you're going to do, all of a sudden they get a rape case, and you end up in the pen. Like Mike Tyson, like Tupac.
PLAYBOY: Do you believe that Mike Tyson was innocent?
DOGG: Shit, yeah. I love Mike Tyson.
PLAYBOY: And Tupac Shakur, too?
DOGG: They want to take him down, but he has more of a following now that he is slammed down. More people are behind him now. All they are doing is helping him as far as when he gets out. They are putting him through hell right now, as far as life. It's something he's always known. Listen to his lyrics. He tells about this, about the system. He knows the way it's designed.
PLAYBOY: How do you feel about his conviction for sexually abusing a woman?
DOGG: What is that? If a motherfucker wants to have sex with you, she is going to have sex with you. There's no such thing as abuse. She was liking it when it happened. After she left the room, she started to see that she could get money.
PLAYBOY: She apparently didn't like it at all.
DOGG: I believe Tupac. I know that a motherfucker won't be lying in New York, fucking the shit out of a bitch and just leaving her hanging. He probably was enjoying himself with her, and he probably was finished. One of the homes probably came in and she didn't know how to act and ran out of the room. If it was rape, it was rape. If it was sex abuse, that means she wanted it, or she didn't want it that way.
PLAYBOY: What if he hurt her?
DOGG: He didn't hurt anybody. If he did, he'll pay. But they won't stop him. Wait until his next record. It will be huge. I have some shit that we did together that nobody's heard
PLAYBOY: How about you? Are you worried you'll be convicted?

DOGG: No. I trust the juries, I trust my attorney, I trust God. The fact is, the truth will come out. The truth will come out when it's time.

PLAYBOY: And what if you are convicted?

DOGG: He has a reason. I go with the time.

PLAYBOY: Do you acknowledge that your music is a powerful influence on young people? The way you sing "Walking down the street smoking endo, sipping on gin and juice" makes it sound very inviting.

DOGG: They listen because it sounds good. Fuck what I'm saying. I didn't make up those words.

PLAYBOY: You put them together, you made the rhymes.

DOGG: You're saying that those kids are going to smoke and drink because of that song, and not smoke and drink because of no song. That's not how it works. Hugh Hefner doesn't give a fuck about a motherfucker saying he glorifies sex. Why should I give a fuck about what a motherfucker feels about me glorifying life or violence? I'm living like Hugh right now.

PLAYBOY: What has been the effect of how the media have written about you?

DOGG: My people still love me. Some of them are scared, because they don't know what to believe. I don't speak much on a whole lot of shit. People who don't know me are so negative about me. When they finally meet me, they change that negative into a positive. I trip off that shit.

PLAYBOY: You've also been criticized by other rappers for leaving the hood.

DOGG: I never went through the hood and said, "Damn! When I make a lot of money, I'm going to buy that house right there!" I always wanted to get out of that shit and have a nice home where I wouldn't have to worry about gunshots. Growing up, I didn't dream of being nothing, of living in the ghetto my whole life. I wanted to get out. I'm not trying to run from the hood, I'm just trying to have expectations and goals to get the finer things in life. That's all Because I am still going through the hood.

PLAYBOY: Do you need to be careful not to lose touch with your roots because of your fame and money?

DOGG: There's no such thing as losing touch. You can take me out of the ghetto, but you can't take the ghetto out of me.

PLAYBOY: How important is rapping in the ghetto?

DOGG: It was the way out for me. I've rapped since I was a boy. First I would just say other raps and put my name in. Then I was getting to the point where I didn't want to recite anyone else's words. I wanted to do my own shit. When a beat came along, I just started rapping. I was rapping against other motherfuckers at the time. Everybody was running up on me, like, "Damn, Snoop, that's tight."

PLAYBOY: What rappers did you listen to?

DOGG: Whodini. Grandmaster Flash, Sugar Hill Gang. All that shit.

PLAYBOY: Did you listen to other kinds of music?

DOGG: Back then I was rapped out. I tried to break-dance I couldn't break-dance. Tried to hop. I couldn't hop. I was all right, but I wasn't tight like the other motherfuckers. They could bust nine spins, but I could do only two or three. So I was like, "Fuck that. I ain't fucking with that. I'll just rap." Once I became dedicated to rap, no motherfucker could say a thing. I was dedicated.

When I got arrested, I thought that was wrong, crazy shit. I didn't understand. How could I go to jail for selling some drugs?

PLAYBOY: Your music is more complex than a lot of rap. Did you have any musical training?

DOGG: It's natural. I freestyle, meaning that I just rap. I might put words on paper, but I just put a beat on my rap, and go off the top of my head. It's something I've been able to do for a long time.

PLAYBOY: Did you listen to soul singers?

DOGG: Growing up, that shit's all we heard. Al Green and Curtis Mayfield. I'm into the soul collection. That's inspiration to me. Dramatics, Teddy Pendergrass, Isley Brothers. Enchantments. That's why motherfuckers say that I sing instead of rap. That's why I got more of an R&B sound. They say my shit is gangsta shit because of the words I use. But if you listen to it, it's R&B shit. I'm not rapping, I'm conversing It's just a conversation between me and you. I'm no reporter. That's for the man with a suit and tie. I'm just relating to my people the best way I know, bringing them what they know and what they see out on the streets. I'm bringing it to them in a musical way, through a way of partying rather than violence. Now they can party their way through their problems.

PLAYBOY: Was it difficult to stay out of gangs in your neighborhood?

DOGG: No. You can avoid that shit. Nobody comes knocking on your door, saying, "Oh, you got to be some woo-woo." Nobody does that shit. If you associate yourself with those gang-mentality motherfuckers, you're going to become a part of it. If you go to church every Sunday, go right in the house when you get out of school, go where you got to go, you're straight.

PLAYBOY: Do some people join gangs for protection?

DOGG: I don't know anybody who joined a gang for protection. That shit doesn't happen in my hood. You join it because you need love and family support. You need a motherfucker who can identify with what you're going through.

PLAYBOY: You were present when the Crips and Bloods signed their truce after the riots. How involved were you?

DOGG: I supported it. I talked to some homies

PLAYBOY: What did it take in order to make it happen?

DOGG: Money. They had to get something in return. OK, if we stop killing, what are we going to get? What are y'all going to do for us?

PLAYBOY: What was the answer?

DOGG: We're going to try to provide money and show these motherfuckers that it's safe to put jobs here. It's safe to build something here.

PLAYBOY: Did the money that was promised for neighborhood improvement ever show up?

DOGG: I ain't seen too much happen so far. They all say, "Oh boo hoo, ain't nothing can be done about those motherfuckers." Something can be done. They just don't want to do it. Money, opportunity and jobs. All we ever asked for was opportunity. Just let us be equal, to do what you do. And get the money like you get. Without racism, without all the struggle, without all this negative shit.

PLAYBOY: What does the movement away from affirmative action say to you?

DOGG: It says they don't want us to pick ourselves up.

PLAYBOY: If you're right, the gangs supply "them" with more ammunition—black youths shooting one another.

DOGG: Right, but it's the brainwash theory. Babies come out brainwashed, thinking that just because this man is from this side of town

and wearing a separate color than what you are wearing, you have to fuck him up, because he killed the homey from way back. It's just like that. I don't know how they're going to stop that shit, but I'm trying to be a part of the plan. If anybody does care, I'll tell you what helps. Money helps. People who don't have money do crazy shit. People are spending all this money on bullshit overseas—fuck overseas. We're over here with you all.

PLAYBOY: Did you get in a lot of trouble when you were a child?

DOGG: Uh-huh. I did the kid thing. A lot of things I was trying to do, I was trying to be grown-up. I did a lot of good shit, too. Played the piano. Sang in the choir. Church every Tuesday. Every Sunday. Bible study.

PLAYBOY: You've said your mother raised you. Where was your father?

DOGG: He got a Purple Heart in Vietnam and rested for about a year. Then he became a postman. My mama had moved back to California by then. He came out here but she was with her husband. So that cut him off. I didn't know he was my father. He used to come pick me up and shit. I was just five. When he put me in that long red Cadillac, I was like, "Where the fuck are we going?" He came to get me once a month. Who is this? Do you know what I'm saying?

PLAYBOY: Didn't your mother tell you he was your father?

DOGG: I wasn't trying to hear that shit. My mom was doing everything for me.

PLAYBOY: So you didn't want to know.

DOGG: Until I became a teenager, then I understood. But shit, every time I got whipped, my mama whipped me, so fuck him. That's how I was thinking back then. I was seeing him off and on.

PLAYBOY: Wasn't he a singer?

DOGG: [*Laughs*] Oh shit. Who told you that damn lie? He wasn't a singer. He played tambourine in a band.

PLAYBOY: What did your mother do for a living?

DOGG: She had small jobs—you know, working in cafeterias and shit. Sometimes she was on the county, sometimes she was working. She put food on the table and clothes on our backs.

PLAYBOY: Have you been helping your mother now that you have money?

DOGG: Uh-huh. Pretty much.

PLAYBOY: Did your father ever send any money?

DOGG: Hell no. He looked out for me later, when he could, but I don't remember receiving much money from him that helped save the day. If he had been doing his job, I wouldn't have sold dope.

PLAYBOY: What about your stepfather?

DOGG: I thought that he was my father most of my life—until I got to a certain age, when I really started looking at the other man and seeing that I looked more like him. It's complicated, this ghetto shit.

PLAYBOY: Your real name is Calvin Broadus—but Broadus was actually your stepfather's name, not your father's. Is that correct?

DOGG: Exactly. He's the man my mama married. That was before I was born. And I always thought he was my father because I had his name. He was all right. He never got on me for anything. He was good to us. He raised us like we were his kids. He did whip me one time. I remember when he whipped me. If I did something in school, got kicked out of something, my mama usually was the one who whipped me. But this time, she didn't whip me. She said, "OK, I got something for you." Then she called him over. I knew what he was coming over for, because him and ma went in the room to talk first. I put a book in my pants so I wouldn't feel this shit. So he said, "All right, come into the room." Then he said something to me that scared me like a motherfuck. He said, "C'mere. Lay on my lap." So I lay across like right here on him, and he hit me on the back [Demonstrates]. He said, "Why does your ass feel like that?" He pulled out the book, and he was like, "Take your clothes off!" And he whipped me with my clothes off. Damn! I got caught. That was the only time he really whipped me. I was like nine or ten. I thought I was slick by putting a book in there.

I was popular as fuck in school. I was fun to be around. Motherfuckers loved me for my rap, they loved me because I made them laugh.

PLAYBOY: When did you find out about your real father?

DOGG: My mom and her husband fell out. It was a situation where I was getting kidnapped. He was taking me from school, and she would come and get me from him. Then he died. He died when I was in the eighth grade. That period was hard. My grandfather had died too, and me and my grandfather were close, the closest.

Moms knew I was all sad. So she was just like, "Oh, your daddy's coming down here." And I'm like, "Didn't he just die?" "No, your daddy's coming down here." And I couldn't argue with my mama back then, not in the eighth grade. I would have got the hell knocked out of me. So here he comes. I had to ride with the punches. I figured out that shit when I was about 17. I had gone to Mississippi with him before that. In the ninth grade, I went out there for a summer to chill with him, to try to get in contact with him, to know who he was. We chilled the whole summer. He got me a job landscaping with him, made me some money. And I appreciated that. But then he tried to chastise me one time. I wasn't going for shit. You can't start now.

PLAYBOY: Why was he chastising you?

DOGG: I had a gang of niggers in the house—motherfuckers that I had met out there in Mississippi. I didn't give a fuck. I wasn't going to be in a big-ass house by myself. So I had the homeboys come through. I was young then, and we were fucking up the house, playing football in the living room and shit, just fucking up. And he said, "Don't make me have to— " I'm like, "Don't make you have to what?" But he made me cry because I never had been checked by a man like that. Later on, my ma said, "You're going to have to go out there to live with him, because, honey, I can't deal with you." I'm like, "Fuck it. I ain't going." He's in Detroit now. I'm going to go out there to check it out. See, I wouldn't want my woman to go through with my son what my mama did with me. I was blessed enough to stay alive, but I was real hardheaded. There's a lot of shit she used to tell me, because a lot of my homeboys got killed and shit, and that affected her It made her feel for their mamas.

PLAYBOY: You were a good athlete in high school. Why did you give it up?

DOGG: It wasn't making money for me and I was getting older and money was becoming important. To me, that shit being Michael Jordan was an unaccomplishable dream. I was like, OK, I'm going to do all this working out and shit, but then—fuck it. What if the motherfucker doesn't make the team? Meantime, my mama couldn't give me what I wanted. I had all right clothes, but the people I was with had better clothes. I felt that I had to have better clothes. Motherfuckers wore Nikes and shit like that, and we wore shoes from Payless. I had to have money in my pocket, see. That was just me. I guess it was attention. So I went out and got little

jobs. I was selling candy as a teenager, selling newspapers. But as I got older, I didn't want to sell that anymore. I wanted to make more money.

PLAYBOY: How much were you making?

DOGG: I made $45, $50 a week. I worked at McDonald's for a while, making $100 a week. But I needed more.

PLAYBOY: More for what?

DOGG: For life. Moms couldn't do for me anymore. She barely could do for herself. When you get to that certain age, you feel like you're stepping from a boy to a man. When I turned 16, I thought I was a man. I needed the money. When you don't have it, crazy thoughts go through your mind.

PLAYBOY: Such as?

DOGG: He's got it and I don't. Why not take it from him? I'm bigger than him. You understand? I went to jail for what I started doing.

PLAYBOY: For selling cocaine.

DOGG: Yeah. When I got arrested, I thought that was wrong, crazy shit. I didn't understand. How could I go to jail for selling some drugs?

PLAYBOY: But you knew it was illegal.

DOGG: It didn't make sense. I didn't make the drugs, I didn't put them in the community. It was just a job I had. If they want to, they could take me to jail for avoiding taxes—I didn't pay any. But don't take me to jail for selling. I couldn't see nothing wrong with doing what is logical to do.

PLAYBOY: How is it logical?

DOGG: Drugs are so easy to get in the ghetto. They might not be easy to get in nice areas like Beverly Hills, but in Long Beach and Compton and South Central they're easy to get. They don't drop those drugs off in Beverly Hills. They drop them off in the ghetto. Then they tell us it's wrong to sell them. Well, we didn't bring them here. We just sell them. I was selling, like I sold newspapers. It was just a giant step from that. From $50 a week to $1000 a week.

PLAYBOY: What were you spending your money on?

DOGG: I really wasn't spending it. I was so busy earning more and more, trying to get bigger. Then I bought a car. I got a hotel room and some clothes. You understand, it was a program I had. I was just dedicated to making money. When the surgeon general [Joycelyn Elders] said that drugs should be legalized, I saw somebody else who felt what I feel. But she got fired.

PLAYBOY: Why do you believe in the legalization of drugs?

DOGG: Drugs bring in guns. They bring in all these black-on-black crimes

PLAYBOY: If drugs were legal and you wanted to make more money, what would you have done?

DOGG: That is the question. What else is there? "Well, I'm going to go to school and get me a high school diploma and try to go to college." You have to say "try to" because even with a high school diploma and a 4.0 GPA, there's no college that's automatically going to grab you and give you a scholarship. There's certain classes you have to take, certain things you have to do, certain money you must have. Then, if you listen to the counselors and social workers and everybody else talking at you, you would think that once you got out of high school and college, life would be beautiful. But it's not. That's what you're up against if you don't want people to sell drugs. What else do you have to offer? All I knew was that I needed money. As a black man, I have to respect myself and have nice things. As a man in general. If they would have put positive opportunities in front of me to make $1000 a week, I would have done it. But they didn't. They put $1000 in front of me and an illegal way to make it. And they expect me not to do it because they say it's wrong. America is going to have to give something back in a major way, to where the people can say, "Well, they care about us and they're trying to help us." Cutting back on welfare and shit like that shows they don't give a fuck about us.

A song ain't why people kill cops. People were saying fuck the police before the song came out.

PLAYBOY: So it's not about only money?

DOGG: Yeah. It's like having nothing, no hope, nothing. Look at the way they're letting gangs and shit go on so there is black-on-black crime and murder. What does it show? It shows they don't give a fuck. I could show you a picture of my Pop Warner football team. There were 28 homies on that team. Twelve are dead Seven are in the penitentiary. Three are smoked out. If they ain't dead or in jail or smoked out, they do the gang thing, sell dope. I can't look at that picture and say, "Well, hey, he went to college. He got a degree. Hey, that's little Johnnie Cochran." I can't speak from that shit, because I don't know nobody in that. I'm 24. To see 24 is an accomplishment. I've seen a lot of my homies burned.

PLAYBOY: You finished high school. Were you tempted to drop out?

DOGG: Hell yeah. I was making money. By the time I got to 12th grade I was making $1000 a week.

PLAYBOY: Then why did you remain in school?

DOGG: It was fun. I was popular as fuck in school. I was fun to be around. Motherfuckers loved me for my rap, they loved me because I made them laugh. Whenever I was in class, I fucked with the teachers, I fucked with the students. I wasn't yearbook class clown or funniest person, but the motherfuckers knew me. I rapped at lunchtime and quick as fuck the crowd got bigger. The principal tried to suspend me, telling me I started a riot at the school. I said, I'm just rapping. These motherfuckers want to hear what I'm saying. So the principal said OK, you can do it.

PLAYBOY: Were you close to your two brothers?

DOGG: Me and my big brother were close till he turned like 16 and he fell out with mom's husband and moved out. He joined the Job Corps in Utah and became a man on his own. And I had to go through my shit on my own, without a big brother, without anybody to get on my back. When we were young, whenever I'd lose a fight, he would save the day. This one fool would whip my ass. So once he finished, my brother would come right behind him and wear his ass out.

PLAYBOY: And how about your younger brother?

DOGG: I used to beat that nigger up. Just because I could.

PLAYBOY: Where are they now?

DOGG: My older brother's still in Utah. He has a little family out there. But my younger brother is in high school. We're trying to put him in basketball.

PLAYBOY: Are they both proud of you?

DOGG: Shit, I guess. A motherfucker can get some money from me now. [*Laughs*]

PLAYBOY: Just after you graduated, you ended up in jail. Was it worse than you expected it to be?

DOGG: Exactly. A lot of homeboys in the penitentiary might get this issue of PLAYBOY it's in there, you know. I just want to let them know that I still support them.

PLAYBOY: Did jail change you?

DOGG: It helped me go from a boy to a man, to start to realize what I wanted to do with myself. I couldn't play anymore. I had to have a plan.

PLAYBOY: Why? Because you didn't want to end up back in jail?

DOGG: There were brothers in there who weren't ever going to get out. I didn't want to be

in that situation. I was given a chance to bounce back, so I took it.

PLAYBOY: What was the hardest part?

DOGG: Just living there, basically. It was harder than I expected. Being away from everybody wasn't a big problem. Survival is key. People don't understand that you can actually lose your life going to jail. There's more violence in the jail-house than there is on the streets.

PLAYBOY: What were some problems?

DOGG: For instance, a black show came on TV. Good Times. People who ain't black don't want to see that shit, so they get up to turn the channel. That's disrespect, if you ask me. You could be on the phone for ten minutes and somebody would come by and say, "phone check." And that's disrespect. How are you going to check me with the phone, homey? I get off the phone when I get ready. Just any little thing. Step on your shoe. Someone messes up your bunk, any little thing.

PLAYBOY: Wasn't it smarter not to get in fights?

DOGG: Well, it doesn't even have to be you. It could be another brother who got into it, and the whole yard riots. You're put in a situation by somebody else, something you didn't even do. But when it gets to you, you have to be ready for it.

PLAYBOY: What if you ignored it?

DOGG: They'd do something worse. It's a respect thing in there, all the way around. You don't get respect if you don't deserve it.

PLAYBOY: So you found a way to be respected?

DOGG: From rapping. I was rapping every motherfucking night. We put the mattress up and beat off a drum [Sets up a beat on the tabletop with hands, singing a bass line]. I talked about the police, about whatever the fuck was going on. Whatever we ate that day, I talked about that. I would ask them about some shit that happened in their hood, and I would put it down in rap form. They appreciate that shit and would tell other motherfuckers, "Nigger, this homeboy, he's tight and he'll rap for $20." Some of that shit ended up on Dre's album. It got to the point where these motherfuckers were saying, "Man, you got something there. Take advantage of that." And if these motherfuckers said something to you, it's like, you lis. These motherfuckers don't give a fuck about your ass. If they encouraged you, you had to jump on it.

PLAYBOY: Your big break came after jail when you hooked up with Dr. Dre. How did you meet him?

DOGG: Warren G. is my homey. He is Dre's little brother. He was always trying to get me to rap and be with him in a group. But I never felt my writing was strong enough. Warren G. happened to take one of my tapes to Dre without me knowing it. Dre liked it and called me to the studio. He said, "I want to do something." He was finishing up N.W.A.'s last album, Niggaz4life. Before Dre and I got fully acquainted, he had just finished that album.

PLAYBOY: Did Dre introduce you to Eazy-E?

DOGG: I never met him through Dre.

PLAYBOY: You had written a song that had criticized him. How did you feel when he announced he had AIDS?

DOGG: We had problems, differences.

PLAYBOY: What were they based on?

DOGG: Me and Dre was homeboys and Dre had a problem with him. Dre got fucked by Eazy, who was taking all the N.W.A. money. That's why Dre left.

PLAYBOY: Ice Cube wrote a song that was critical of Eazy-E and Dre.

DOGG: Yeah, he checked all of them. Dre and Ice Cube have since made up. So when Eazy died, I don't know. I mean, that's God's plan. He'll take those away if he wants. And he'll let those stay if he wants.

PLAYBOY: How's your relationship with Ice-T?

DOGG: I look up to him like a grandfather, so we share a lot as far as experiencing knowledge. I respect everything about him the way he staked the police.

PLAYBOY: How did you respond to the controversy over his song "Cop Killer"?

DOGG: It caused so much outrage because the cops are scared that a motherfucker would actually listen to that shit and react to it. But a motherfucker doesn't react to a song. That shit just pumps motherfuckers up and they dance at concerts and shit.

PLAYBOY: You don't think it could pump them up enough to act?

DOGG: No. A song ain't why people kill cops. People were saying fuck the police before the song came out. Go listen in the hood and you'll hear that they're saying the same thing.

PLAYBOY: When you met Dre, what were you doing for a living?

DOGG: I wasn't making money. I wasn't even selling dope. I was waking up in the morning to try to go make a tape.

PLAYBOY: Were you living at home?

DOGG: With my auntie. She took care of me. That shit was crazy as fuck. And Dre let me stay with him. He didn't know me. Me and Warren G. stayed with him because he was helping me out. I worked hard. It ain't like he just put me on there. I deserved that shit, because I worked hard. It sounded good, me and him together. Dre's Chronic album, which I participated on, goes to levels that people never thought such a hard rap album could go to. And I saw a lot of people anxious and anticipating my album, I mean, as if I was an R&B singer. As if I was on a level with a Michael Jackson, rather than as a rapper putting words together from a basic education level. I'm not complicated at all. I say raps that your two-year-old son can learn.

PLAYBOY: How do you feel when the rappers criticize you for going commercial? KRS-One said that you and Dre are selling out.

DOGG: He said I was selling out? What did he say?

PLAYBOY: "They're just doing what's selling records at the moment. They're following the same formula that the movie industry used when Rocky was successful and it put out Rocky II and Rocky III."

DOGG: I ain't even going to trip on that, because I didn't hear it myself

PLAYBOY: What about the point? Does street music lose its power when it becomes successful?

DOGG: You think my music is sellout music? Listen. I've put out only one album. When I'm through and put my Barry White collection of

albums together, motherfuckers will respect me. Worldwide. This is just volume one. There's more to come.

PLAYBOY: Why has it taken so long to produce a second album?

DOGG: I've been doing other things. I've been helping my homeboys. I made the movie. I'm helping Tha Dogg Pound record now. I don't even know what the fuck I'll rap about on my second album. I don't even know the title yet. That's what's so cool about it. When we go in clear-minded, we always come out with the best shit.

PLAYBOY: Have any of your songs been censored?

DOGG: Dre and I got pressure on one song called "Mr. Officer." We had to change it to "The Day the Niggaz Took Over." It was on the Chronic album. That song was like, "Mr. Officer, Mr. Officer, I'm going to see you laying in a coffin, sir." And they said, "Fuck that. We ain't going for that." But no record label made him change it. Dre changed it himself.

PLAYBOY: With "Deep Cover," you basically give the same message as "Cop Killer."

DOGG: It's saying "Fuck these undercover police that'll set up your ass."

PLAYBOY: You say, "1-8-7 on an undercover," though. That means the death of an undercover officer. You just hid the message.

DOGG: The police knew what it meant. The hood knew what it meant. That's all I wrote that song for—the police and the hood

PLAYBOY: And to them you were saying kill the police.

DOGG: I wasn't saying kill the police. I was saying "1-8-7 on an undercover cop," meaning this motherfucker and I were doing business, I was trusting him, and all the while he had a wire on. And my girl coming in, happens to tap him on the back and that motherfucking wire falls out. He's through. That's what I'm saying. It's a story about that happening. It's not, "Hey, he's undercover. Kill him." It's what you feel like because you trusted him.

PLAYBOY: Would it be justified to shoot a man who did that to you?

DOGG: No one would be surprised if it happened. I don't want anybody shooting, but I can't stop it.

PLAYBOY: What made you write "Murder Was the Case," about your own death in a drive-by?

DOGG: Everybody has to think about it, because you are going to die. I just dealt with mine on a record. When it comes in actuality, I'll deal with it then. But I just let the world know about a dream I had

PLAYBOY: Did writing the song or watching the film scare you?

DOGG: Nope. It affected my mama and people around me. But I didn't trip on it. I look at it like I look at a regular movie. I can't watch that motherfucker when I'm at home by myself, though. It's scary with that spooky-ass beat, like a regular scary movie. I wanted it to be like a horror movie but still have some gangsta rap shit. And it does.

PLAYBOY: Did you worry about putting it out giving someone an idea?

DOGG: Nope. Nobody needs a movie to give them an idea. Somebody's getting killed right now the same way I did on that video. People get killed every ten or 20 minutes. When we die, we are just another statistic. You begin to trip on it when you visit a hospital. A baby is born. Down the street in the hood some motherfucker is killed.

The little black kids are saying, 'Well, damn! Snoop Dogg comes from the same neck of the woods we do, and he made it and he's able to say what he wants to say. I want to be like him.' That's the dream right there.

PLAYBOY: Does it scare you to think about your own death?

DOGG: Shit yes. Does it scare you? When you're dead, you don't breathe, you don't see, you don't feel, you don't love. Meanwhile, the choice is: Will your life be right, to ride on that motherfucking boat that's going in the right direction? If your life ain't right, why bother?

PLAYBOY: Was it satisfying to have your record shoot up the charts past those of Pearl Jam and other established bands?

DOGG: But you know what? In my eyes, they're still bigger than me. Because I'm still Snoop. That shit don't move me.

PLAYBOY: Do you agree that you glamorize the idea of being a gangster, that you made your time in jail seem cool?

DOGG: Hell no, that shit ain't cool. Nobody likes not having freedom.

PLAYBOY: But it's part of your image, particularly after the shooting. You've been accused of exploiting it to sell records.

DOGG: People think niggers are getting record deals and doing what a record company tells them to do Motherfuckers don't do that shit. Niggers don't just try to act hard to sell records. The real ones are the real ones. What Snoop raps is the shit that I went through. Then any motherfucker can make his own choice. I hope he avoids the bullshit. If not, he'll be another statistic until America decides to help. That's the reality and that's the message.

PLAYBOY: The sister of Woldermariam says your records sold because you were tied to her brother's murder.

DOGG: Shit, wait till after the trial and I'll speak about that. See, I don't want brothers shooting. I want them talking.

PLAYBOY: Will you acknowledge that rap adds to the atmosphere of violence?

DOGG: If you killed every rapper in the world right now, motherfuckers would still get killed, motherfuckers would still get raped, motherfuckers would still get robbed. The same shit is going to go on. I'm just putting it down, writing a story about it. People who don't understand that are the people who don't have it affect their lives—they're so horrified and all. What if they see the real thing? What they say is bullshit. If they truly listen to the art, they understand it.

PLAYBOY: But does the message get past the headlines and the image? Don't kids just see you, your success and the guns?

DOGG: The message is always going to get through. Me being able to speak is a message in itself. The little black kids are saying, "Well, damn! Snoop Dogg comes from the same neck of the woods we do, and he made it and he's able to say what he wants to say. I want to be like him." That's the dream right there. So don't blame me for the problems. You can't fault me for it. You can't blame me. You want to blame me but I'm just trying to express what is going on, and trying to keep America open to it. We know niggers are killing niggers, and penitentiaries are full of niggers and Mexicans. Why don't y'all give us some money to help us stop this problem? We want to go to college instead of going to the pen. Give us a future. ■

Diane GOODWIN

Model **@M33RKITTEN**

Photography by **ARTHUR ST JOHN | @ARTHURSTJOHN**
Hair by **ADAM COVINGTON | @STYLESBYADAMC**
Location **PHILLIP LAMOND | @PHILLIPLAMOND1**

Congrats on your feature in Playboy Sweden! What does this mean to you?
It's so cool! It's rebellious yet classic and I'm so happy to gain a set of bunny ears! Thank you Playboy!

What comes to mind when you think of Playboy?
An original. I remember seeing vintage Playboy magazines when I was still quite young so it was kind of a household name.

Have you ever been to Sweden?
I have family scattered across Europe and was there last year!

Tell us about your photoshoot.
We went with jeans for a relaxed yet edgy look! Adam made sure every hair was in place and took me from straight to curly. It was another walk in the park for Arthur who always encourages you and finds your best angle.

Where were you born and where do you live now?
I was born in Uganda as my parents were there for work! I live in Los Angeles and visit the East Coast often, where I grew up.

Would you rather read the book or watch the movie?
We all know it's read the book then watch the movie, but more times than not, watch the movie... with snacks (pastries).

Do you prefer the beach or the pool?
Beach. I love catching a good wave; not to mention how good salt water is for you!

Favourite weather season?
Early fall with an evening breeze! Does it get better?

Favourite vacation destination?
The entire Mediterranean!

Are you athletic and what's your favourite sport?
If a torn ACL is some indication then yes, I consider myself athletic. My favourite sport to watch in person is ice hockey! There's nothing more exciting than the high adrenaline sport.

How often do you work out?
Three to four times a week. I'm doing things like attending spin class and canyon hiking. Oh, and I'm a beast at sit-ups!

When it comes to a man, what's your biggest turn-on and turnoff?
My biggest turn on is a man who is dedicated to his craft. Alternatively, my biggest turn off is a man with no ambition and narrow views.

Favourite body part on you and favourite body part on a man?
I have to thank my mom for her great legs! I think I got my best asset from her. On a man? Who can resist a great face and smile?

Tell us something about you not too many people know.
I played softball and participated in crew growing up!

What are your favourite hobbies?
Is travel a hobby? I've got two more continents to go!

If you can change any one thing about you, what would it be?
Does anyone else have a mochi ice cream addiction? I really need to get ahold of myself!

What would you consider to be your biggest challenge as a model so far?
It's easy to come across someone that doesn't have your best interest so you always have to be your own best advocate.

What are your career goals and aspirations?
Having started graduate schoo
USC (and having

Photographer **OSCAR PICAZO**

Esteemed HIGH-END EUROPEAN CAR FACILITY

CLOSES ITS DOORS AFTER **12 YEARS**

Evolve was established in 2008 with the vision of 2 brothers' passion for anything with 4 wheels and especially ones that could travel at extreme velocity, safely. David the youngest of the two, started out when he was 16 years old by taking the engine out of a perfectly running 1970 small 4-cylinder compact automobile and proceeding to cram the largest and most powerful motor he could find into it. Of course, the entire car was originally designed to go no more than 90mph or 145kph (downhill with a very strong wind behind it) and now with the changes was capable of 160mph (260kph) in less than 15 seconds. It was obvious that the thoughts about reliability were never considered, though it was extremely fast, it was much faster at breaking down due to all of the supporting structure and mechanicals he didn't upgrade to handle the additional weight and power. This 100% unreliable speed demon spent most of its time up in the air on a lift being worked on by David. It was due to this vast amount of experience with the project-car that laid the foundation and shaped his attitude toward automobiles and his approach to repairing them. It took great patience which oftentimes resulted in 3 to 5 hours of trying to troubleshoot the problem with the car and only minutes sometimes to make the repair. It was this great training ground that taught David dedication to not only identifying the problem but always solve it. This was the beginning of the development of a master technician and not just a mere mechanic. This was the start of what would become an obsession of both David and his older brother that would culminate in their own High-End European Repair Facility.

[illegible] as the older brother was the first one to work on automobiles to earn an [illegible] was not impressed as he worked at a shop that [illegible] heavy duty trucks and tractors, oftentimes removing and [illegible] that outweighed him by twice his weight. He then chose [illegible] challenging being a sales [illegible] David was persuaded [illegible] brother to accept a job at the dealership as a lot guy (basically [illegible] to repair to the car [illegible] mechanics didn't [illegible] it was there that David developed a keen [illegible] European automobiles in particular *Volvo, BMW, Porsche* [illegible] circumstances [illegible] watching, asking questions [illegible] he would observe [illegible] the problem. David [illegible] different repair [illegible] over the next 20 years [illegible]

the reason customers came in, referred their friends, family, neighbours and coworkers was due to David.

Fast forward to 2008, the shop David was working at was sold to a gentleman who came from a truck repair business. He had just purchased a high-end European repair facility of which he was clueless as to the needs and concerns of clients who viewed the automobile as toys, trophies of success, status symbols in the neighbourhood and at work, not just transportation. It was this lack of understanding and unwillingness to listen to what had been working for over 10 years and what was profitable, along with the major difference in culture (being that these aren't just customers and these aren't just cars) that got the wheels turning in establishing a shop of his own. David had spent the entire 20+ years prior to that establishing not just a client base but friendships and bonds with every customer he had dealt with over the years and now that was in jeopardy.

His brother who was a small business owner himself spent 90% of his spare time at the shops where David was always the top, lead technician observed. He noticed that his younger brother was stressed and visibly unhappy about the new ownership and the immediate changes being implemented in the business model. It was time; he said, "Why don't we do it and start our own shop?" David's response was as opposed to starting a new shop, why not offer to purchase the one he was currently working at by offering the new owner an immediate profit. The owner not only said no but he made the fatal mistake to say to David's brother that not only could his shop survive, it could do so without David. He went on to say that they'd never make it as shop owners. Needless to say, his business went afloat six months after David's departure.

David's brother is one who no matter the circumstances, is told he can't do something, it's all but a foregone conclusion that he is going to put a 110% effort to prove not the person challenging him but to himself that he can do anything. Within four months they had spent over a quarter million dollars in a facility, equipment and marketing to start Evolve Sport Automotive LLC, specializing in *Volvo, Mercedes, BMW, Porsche* and *Audi*.

It was with much regret and sorrow that after 12 years in business and never having a complaint of any kind, Evolve Sport Automotive was forced to shutdown due to David being struck with a debilitating disease of the nervous system. One that he had five years before starting the business. During the 12 years of business, David persevered on days he could barely walk. He would come into the shop and display superhuman courage and strength to solve a client's problem, not because of any amount of money but instead because he had made a promise to friends, family and clients alike. Each person that walked into that shop walked out with a renewed sense of what dedication to service and commitment to excellence looked like.

Evolve Sport Automotive is a story on wheels about two brothers who fulfilled their life's passion. It's about a wizard technician who received the highest praise amongst his community despite a devastating medical diagnosis. It's about spending hours and hours on something that you love, even if it's just an old grunt from a *1970 Volvo*.

EVOLVE SPORT AUTOMOTIVE LLC
EVOLVESPORTAUTO.COM
11900 LIVINGSTON RD
STE 160
MANASSAS, VA 20109

Seeking a Bae

for the End of the World

Quarantine has forced many of us to forgo the "nones-sentials" of casual dating and discover actual compatibility

BY **BRUNA**

Welcome to your new social life, where happy hours are conducted over Zoom and the only club you're going to is DJ D-Nice's Club Quarantine right in your living room.

As our new normal continues to shift, social distancing has caused all of us to adapt in ways we never even considered. But that doesn't mean dating has to be a thing of the past.

Regardless of prohibitions against physical contact, singles are refusing to let this virus get in the way of finding everlasting love, or at the very least a quarantine bae—who could very well be your apocalypse partner, so choose carefully.

It makes sense that we crave connection the most when it seems forbidden.

Dating apps are seeing unprecedented spikes in activity, compelling them to pivot in ways that better serve the dating community given our new circumstances. According to CNBC, Bumble recorded a roughly 20 percent increase in some major cities. The app, which started offering in-app calls and video chats last summer, saw an increase of 21 percent in Bumble Video Calls just in the past week.

Meanwhile, Match.com initiated a Dating While Distancing hotline where users can submit questions to the company's dating experts for free, 12 hours a day; Tinder has made its Passport feature free for all users until April 30; and Plenty of Fish has added a LIVE! feature, giving potential matches the ability to live stream and connect with each other.

Swiping has always been a form of boredom relief, but now users are actually taking their matches a step further without stepping out of the house. Video calls, Zoom dates and other forms of digital connection can make up for the lack of physical contact.

As with most things in life, this approach has its pros and cons. Let's start with the cons.

Not everyone is looking for an actual relationship; some simply want a short-term partner to help make social distancing less lonely, and that's totally understandable. Maybe all you really want is a texting buddy to remind you there's life outside your front door. But given everyone's extremely vulnerable state right now, it's that much easier to fall into bonds that don't actually hold weight. That's why communication is so important here.

Regardless of how serious you take them, these relationships are going to be imprinted on your mind—Damn, I remember the pandemic of 2020. This guy Steve and I talked every day—so you need to be up-front about your intentions. If you're just looking for a distraction to help pass this time, cool, but let people know that. Otherwise, you may come out of quarantine with 10 different relationships you never meant to cash in on.

Luckily, I feel there are more pros than cons to dating during a pandemic. (There's a sentence I never thought I'd write.)

For one, when the survival of humanity seems to be in question, things get put into perspective. Your priorities shift, and you can let things go a little more easily, because, well, who knows what tomorrow will bring, so let's make the most of today—safely, of course.

More important, this is a time when we can focus on actually getting to know the other person and being creative with our communication. When I asked my social media followers what the dating

COURTESY **MICHAEL SCHAFFLER**

> "Given everyone's extremely vulnerable state right now, it's that much easier to fall into bonds that don't actually hold weight."

scene is like for them right now, many said the pandemic takes some of the pressure off because you get to just talk to the person before having to go out and worry about what comes next.

"It's fun!" one user said. "Dating apps have come back to life, with people actually wanting connection and conversation. If nothing else, you learn about someone else and get good recommendations for music, TV, activities and more."

Another said, "I like it because it forces both parties to slow down and actually get to know each other a bit more. Less of a rush to meet and dive all-in."

Isn't this the perfect opportunity to see who can remain consistent and put forth some effort—who can keep the relationship going and make you smile when everything around you is so bleak?

What boggles my mind is that when it comes to dating, and I'm talking about the root of cultivating connection, nothing has changed. Sure, the ability to go to actual bars and restaurants and see others in the flesh—maybe even touch them—has changed, but the capacity to nourish something that could become something greater has not.

The only difference is now that we don't have the physical aspects to serve as a crutch, we can bypass all the bullshit and get down to the nitty-gritty: Do I enjoy talking to you? Are we showing mutual interest in learning about each other? In a time of turmoil, is this something that brings me joy? Am I able to finally let my guard down?

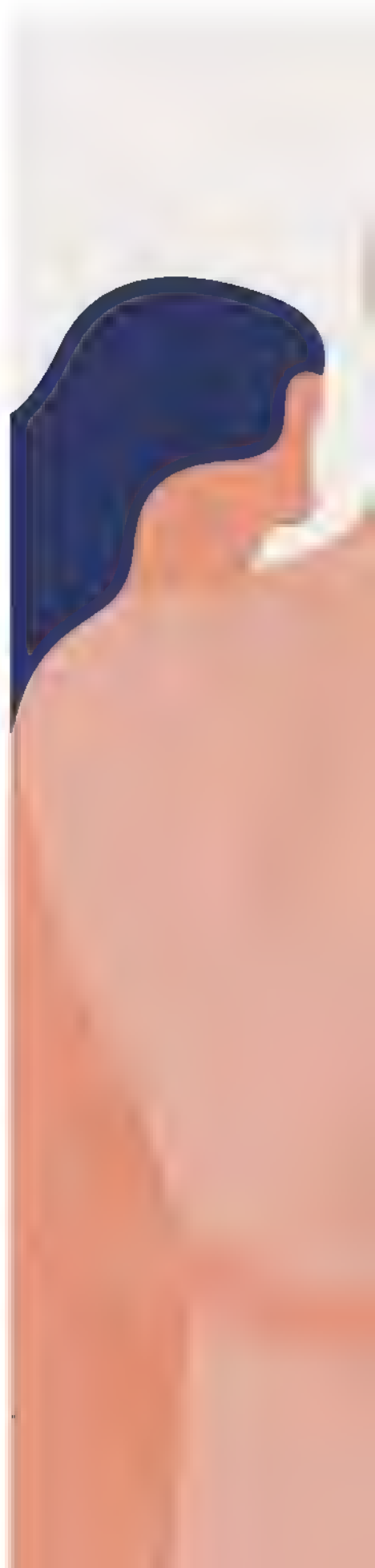
Whoa, we're getting deep now.

And maybe that's what dating during a pandemic is all about: Forgetting the nonessentials (no double entendre intended) and going straight for the real stuff, the stuff that can take months to get to because it's scary and you feel vulnerable and exposed. Yet here we are, completely exposed, doing our best to make the most of it and maybe looking for someone to join us on our journey.

Kind of beautiful when you think about it.

Will this approach to dating continue after the pandemic has passed, or will we instantly revert to pre-coronavirus days, when most dating was done simply to fill a void without actually caring to invest in someone else?

I'm sure many will choose the latter. But I'm also hopeful that, for those who don't take this experience in vain, it will unearth a side of them that maybe only the threat of global destruction could bring out: the courage to love and be loved in return. ■



"I like it because it forces both parties to slow down and actually get to know each other a bit more. Less of a rush to meet and dive all-in."

The *Metamorphosis* of the Mask

From celebrity fashion staple to coronavirus essential

BY JULIA GRAY

Two and a half months and 500 news cycles ago, five days after the first coronavirus case was confirmed in the United States, Billie Eilish wore a sheer Gucci face mask on the Grammys red carpet. Headlines praised the streetwear-inclined pop star's "striking accessory."

One month later, in late February, Gwyneth Paltrow, while traveling to Paris Fashion Week, posted a selfie in a black Swedish-design mask, her eyes pantomiming panic as if to say, "I am taking this seriously," but also, "I am legitimately freaking out." The Instagram caption reads, "En route to Paris. Paranoid? Prudent? Panicked? Placid? Pandemic? Propaganda? Paltrow's just going to go ahead and sleep with this thing on the plane. I've already been in this movie" (referring to 2011's Contagion, a pandemic-era talking point on Twitter).

That week, a photo of a man in a ripped surgical mask circulated throughout fashion reporting. It's unclear whether his intended message—he was standing outside the Dior presentation in Paris—was political or stylish as the fashion world attempted to grasp the crisis unfolding in real time. Some shows were canceled; others handed out masks and offered hand sanitizer. Meanwhile, in Italy the number of coronavirus cases was just beginning to spike.

A few days later, medical-grade N95 masks were abruptly disappearing from retail shelves and online inventories as more cases rippled throughout the country and fear took hold. The consumer stockpiling left overrun hospitals ill-equipped, and the meaning of the mask transitioned from edgy statement to scoff-worthy overreaction to mandatory safety precaution and scarce commodity.

By the first week of April, the month we're trudging through as I write this, the Centers for Disease Control and Prevention had recommended "cloth face coverings fashioned from household items or made at home from common materials…as an additional, voluntary public health measure." (On Monday, the U.S. confirmed more than 580,000 coronavirus cases and 23,000 deaths.) Fashion brands of all ages, locations and sizes see an obligation to redirect production efforts into making and donating masks. The DIY designer works to maintain a business from the confines of quarantine, adapting to clients' new priorities. The active Instagrammer feels the urge to document their chic safety accessory. The crying nurse pleads for more masks in a viral video.

The cloth face mask was first used by French

surgeon Paul Berger in 1897, according to The Ulster Medical Journal. The Chinese imperial court introduced masks in 1910 to stop the spread of the pneumonic plague, inspiring mask usage during the 1918 Spanish flu pandemic. The presence of masks dwindled in America after World War I, but they continued to represent safety and communal responsibility in Chinese culture.

After the 2002 SARS outbreak, many people in Asian societies began wearing masks to protect themselves and others from illness. Mask culture expanded in step with conversations around air quality and pollution in Asian cities. During China Fashion Week 2014, the Qiaodan Yin Peng Sportswear Collection featured smog masks. The same year, at Paris Fashion Week, Chinese designer Masha Ma's show included futuristic crystal-embellished masks.

The look has been trickling into American fashion over the past few years, most prominently with hype brands such as Bape and Off-White. Hence Eilish's pre-pandemic Gucci mask, Ariana Grande's teardrop mask in 2019 (she also sold branded mask merchandise to promote her 2018 album Sweetener) and Future and his daughter's matching Swarovski mouth covers at the 2017 BET awards.

One could argue that all fashion trends have evolved out of elevating the essentials: Brimmed hats protect against weather conditions; glasses help us see. Fashion is an industry and an art form based on making the practical exciting and unique. But for something dire to swiftly turn into a hot commodity is unsettling. Sending a bedazzled face mask down a 2021 runway could be a controversy-generating if not cancellable offense. How American to capitalize on a necessity, to raise the price of medication. Until everyone is properly protected, fashion masks will be an ethically iffy trend.

Amid a pandemic, the ways in which fashion brands—and all consumer companies, for that matter—can screw up their messaging are vast, and the stakes high. Panic has enveloped the industry with mass layoffs, store closings and slowed sales and production. According to a report from Business of Fashion and McKinsey & Company, fashion companies will see business fall by as much as 30 percent in 2020. Luxury sales are predicted to drop around 40 percent.

There have been practical and clumsy responses to this hit. Louis Vuitton and Chanel are making and donating masks to medical workers in need, while countless e-retailers are doubling down on work-from-home loungewear campaigns and sales as people quarantine to avoid spreading the virus. Much of this has to do, of course, with how much a company can afford to spend without return on investment. Chanel's budget is larger than Anthropologie's, for example.

Independent L.A.-based designer Mila Sullivan has been selling her avant patchwork clothing for about two years. She recently started sewing face masks from the few materials she has in lockdown. "I am currently creating everything from my one-bedroom apartment only with the supplies I was able to gather from my studio before having to shelter at home," Sullivan tells Playboy. "I am actually not selling masks but distributing them for free to anyone in my community who needs them, as well as gifting them to friends, family and followers."

Sullivan's business is conducted mainly online, and she hasn't experienced the drastic damage affecting traditional retailers and brands reliant on in-person sales. "Sales have actually been pretty good during the first few weeks of quarantine," she says. "There's been a lot of support around small independent businesses at the moment. I have been making a big effort to connect with people digitally. I recently hosted an interactive digital pop-up on my Instagram."

"I am currently creating everything from my one-bedroom apartment only with the supplies I was able to gather from my studio before having to shelter at home.

Some struggling companies are seizing the opportunity that lies within the exploding mask market. They understand that a secret to a successful business is creating a must-have product, making your brand inextricable from your customers' lives. Conveniently, the hottest must-have product has already been established and endorsed by the government.

Dov Charney, formerly of American Apparel, is producing cotton masks in a variety colors and patterns at his Los Angeles Apparel factory. A three-pack goes for $30 on the L.A. Apparel website. Denim label Citizens of Humanity is offering five assorted masks for $25. Reformation's $25 face mask five-pack is currently out of stock. But these brands walk a thinning line: To treat masks as accessory rather than necessity is to cute-ify a crisis and obscure its severity.

Those working remotely are also looking for ways to enhance their newly homebound lifestyles, and people with steady incomes are in the market for cozy sweatpants. According to The Wall Street Journal, the number of sold-out tracksuits shot up 36 percent from the start of 2020 through March 16, compared with the same stretch in 2019. The count of out-of-stock sweatpants increased 39 percent, and the number of sold-out bathrobes rose 29 percent.

An emphasis on comfort and practicality could endure post-pandemic. And with fewer fresh offerings, as stores cancel

Until everyone is masked and protected, fashion masks will be an ethically iffy trend.

spring-season orders and designers slow production and postpone resort lines, so could a sense of uniformity. Independent designers are the soul and spice of the American fashion industry, and many of them will lose a significant amount of business as retailers shut down and customers save their funds for essentials.

"Initially we thought we would be okay, because 95 percent of what we make is produced in New York in the garment district, so we had our spring orders completed. But now that's all been shut down," Carly Cushnie of Cushnie et Ochs told The New York Times.

"The biggest issue for us is retail. Stores were already having problems before the virus. Now they are canceling orders or reducing them, and lots of things are on sale. We have retailers who asked to return spring, but we had to say no. We paid for the fabrics, labor, warehouse, shipping. Then they wanted to return a portion of it, or pay later."

Bargain-shopping culture and a post-pandemic recessionary market could turn fashion into a pay-to-play sphere where smaller brands are unable to survive. But there's some hope in adapting to a direct-to-consumer model. People are making emotion-driven purchases—retail therapy, receiving gifts from the outside world, engaging in transactions for engagement's sake—because it gives them some semblance of normalcy, a rush. Boutiques and designers, like Mila Sullivan, could thrive in an e-commerce environment as people seek out goods to fill the void—especially when those goods come with a mandatory accessory. ■

Kim
KEROTIKA
KESLER TRAN

Tell us a bit about yourself?
I'm from Australia and currently living in Venice Beach, California. More than anything, I love to travel and find adventure. I've always been the kind of person who says yes to crazy things, which is one of my favorite things about myself because it leads me through so many unexpected doors.

What was your initial reaction when you were chosen to shoot for FHM?
Needless to say, I was incredibly excited. I've been lucky enough to shoot for FHM before, but this is the first time for the USA edition, so I'm really grateful to have been chosen.

How do you prepare for a shoot?
I like to get a good night's sleep. In the morning, the first thing I do is a morning ritual and meditation. This puts me in the best headspace to take on whatever the day brings. In photoshoots, I love to play and explore creatively. This is what it's all about for me.

Describe your perfect man.
I love a man with eyes that can disarm me. I find this to be incredibly seductive.

What is your ideal date?
Amazing food. Amazing wine. Amazing conversation... and of course, amazing kissing. You can tell everything you need to know in a kiss.

What do you do for fun?
My creative outlets are my jam! I love to dance and sing and play with hula

hoops. I'm also a fire dancer. I find fire so beautiful.

Tell us a bit about your most embarrassing moment.
Oh gosh. Years ago, I was on a really bad date and I went to the bathroom to text a friend to help me get out of the date. And I accidentally sent the text to the guy I was on a date with! It was incredibly embarrassing. I had to come out of the bathroom and dig my way out that hole. It wasn't easy!

What would you say is the most difficult part about being a model?
Probably the temptation to compare myself to others. I think comparison can be really unhealthy for the soul. And in this industry, it can be really tricky to keep your eyes on your own ladder. It's a constant challenge to not second guess yourself.

What are you most looking forward to doing this year?
That's really hard to say. Normally what I look forward to is travel. But 2020 has been such an uncertain rollercoaster. The only way to survive it is just to take it day by day. So that's what I'm doing. I'm just enjoying my life, one day at a time.

Lastly, what is your life motto or a quote that means a lot to you?
"Twenty years from now you will be more disappointed by the things that you didn't do than by the ones you did do. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover."

NINE ARTWORKS

TO TURN YOU ON IN ISOLATION

BY **OSMAN CAN YEREBAKAN**

From to the simple sexiness of a stiletto to intimate depictions of rimming, nine works of art to titillate the senses.

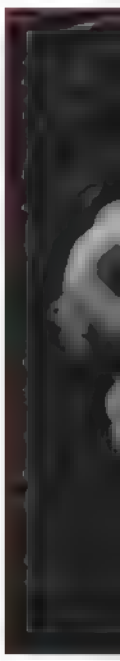
Being isolated at home can lead us not only to cherish our limited surroundings but to view them through different eyes. The lobster-shaped vintage cake mold on your wall may suddenly resemble a penis; a Sufjan Stevens song you never noticed before may become your new jam. This decelerated pace allows us to enjoy previously overlooked pleasures, including those residing in our bodies. And given our new abundance of time, sex, in all its forms, is ours to revel in.

Needless to say, art has always flirted with sex, from Bernini's Ecstasy of Saint Teresa to Tracey Emin's Everyone I Have Ever Slept With. There's no shortage of opportunities for stimulation while social distancing, online or off, and art offers limitless doses of love, kink, romance and sex. It allows us to tune in to ways its creators challenge taboos and use the power of sex to provoke.

Below, we share a collection of contemporary artworks to turn you on. They depict sex, but they also manifest our right to love, to fuck—to exist.

If beauty lives in the eye of the beholder, sex occupies the corners of the imagination. Loie Hollowell's Direct Shot illustrates a give-and-take that seems to complete a single puzzle. The artist conceived of the abstract painting which she describes as "an instruction manual to intercourse" while trying to get pregnant with her first child, viewing her husband's penis as "a futuristic rocket ready to launch." Set on its path toward penetration, a purple phallus nears the threshold of a yellow orifice, shooting a white laser into its depths. Georgia O'Keeffe and Yayoi Kusama may masterfully seed sensuality into curved lines, but Hollowell's voluptuous, alien-like bodies suggest that sex originates in the beholder's mind, even before the eyes.

Loie Hollowell, *Direct Shot*, 2018, oil paint, acrylic medium, sawdust and high density foam on linen mounted on panel. Courtesy Pace Gallery.



In this large-scale painting of oral pleasure, two bodies bleed into tempestuous eruptions of colors surrounding them. Doron Langberg typically paints portraits, but don't look here for a seated figure wearing a deadpan expression. His subjects' shared ecstasy suffuses the receiver's face, washed in a fiery hue of orange—evoking, according to the artist, "heaviness of breath or being overwhelmed by pleasure." The painter's physical presence in the room is evident in rapid brushstrokes that capture this fleeting moment of queer intimacy, which for Langberg is also a stance: "One of the most pleasurable and intimate sexual acts, rimming is a social taboo embodying the gap between what queer sexuality actually feels like and how it's perceived publicly."

Doron Langberg, *Zach and Craig*, 2019. Oil on linen. Courtesy Yossi Milo Gallery, New York

Zanele Muholi, *Being*, 2007. Silver gelatin print color print on aluminum. Gift of the artist. Courtesy Leslie-Lohman Museum

Tenderness permeates Zanele Muholi's Being, a triptych of couples lost in states of gentle togetherness. The photographer's lens hovers above them, like a bird flying over to witness their gentle moments between sleep and desire. The subjects, all women, are undistracted by the bustle of the outside world, uninterested in time passing or eyes staring. Unlike the two on both ends, the middle couple is rendered in color—two black women relishing what Stamatina Gregory, director of curatorial programs at the Leslie-Lohman Museum, considers "the deepness of their intimacy, gently folded into one another in a world of their own making, unlike many representations of queer sex choreographed for heterosexual consumption."

Torbjørn Rødland, *Red Pump*, 2014
chromogenic print. Edition of 3 with 1 AP
Courtesy David Kordansky Gallery

What is so tantalizing about high heels? Maybe the sudden elevation of an entire body over a curved arch, or the commanding designs that balance sharpness with contour. Photographer Torbjørn Rødland's Red Pump captures a push-and-pull between two bodies, one of which may eventually submit to the other. The red heel claims its power over the man's crotch, ready to make a decision unknown to the viewer. Ambiguity is key in the Los Angeles–based artist's alarmingly inviting images of West Coast excess and mystery, drenched in sharp California light that can't quite hide his subjects' sins and pleasures. "We don't know if the foot is helplessly trapped in the waistband or if the heel is aggressively utilized," he says. He prefers to keep the reading open-ended, available for the curious eye to fill in the blanks.

Women in Iraqi-born artist Hayv Kahraman's paintings carry their sexuality as accolades they've claimed in the form of breasts, vaginas and curves. In Not Quite Human 1, a pyramid of three women is secured with impossible contortions. Sexual agency marks their bodies and identities, fulfilling "their own sexual fiction in which normative classifications such as race, gender and class are blurred or even perhaps eradicated," says Kahraman. An "army of collective, radical women," as she calls them, they rely on one another while each blossoms within her own body—lips ruby red, breasts bulbous, vaginas flowering. Their pleasure, however, does not require another body: Each is her own woman.

Hayv Kahraman, *Not Quite Human*, 2019. Oil on linen. Courtesy Jack Shainman Gallery

Barbara Hammer, *Multiple Orgasms* (Still), 1976, 16mm film transferred to digital video. Courtesy Barbara Hammer.

Sex is a mysterious endeavor with its ways of releasing emotions latent within the body. Multiple Orgasms, Barbara Hammer's nine-minute silent video, takes place in a barren land where rock formations twin with ample breasts under piercing sunlight. Hammer, who died last year, appears holding a camera—a tool of autonomy and prowess—zooming in on her own shadow. The picture slowly morphs into a clitoris, captured close enough to invite us inside the vulva. Images gently flicker between rocks and a woman reaching orgasm. As the vagina is stimulated, opportunities for pleasure unfold over her body. One of many films Hammer, a pioneer of video art about lesbian sexuality, shot beginning in the 1970s, the film's poetic meditation on female orgasm still titillates.

Where there are bodies, there looms discipline, whether in the service of ballet or S&M. In fact, the two tap into our desire for mastery in similar ways, from the balancing of pain and gain to elegance through restraint. These affinities inspire the work of Canadian artist Brendan Fernandes. For a grand affair of S&M, dance and music, take a look at his Guggenheim performance Ballet Kink, in which he assigned six dancers with an "order" to perform while bondage masters tied them across a built structure and a DJ's tunes imbued the museum's rotunda with the aura of a fetish club.

Brendan Fernandes, *Ballet Kink*, 2019. Courtesy the artist, the Guggenheim Museum, New York, and Monique Meloche Gallery, Chicago. Photo credit Scott Rudd Event.

Paul Mpagi Sepuya gathers his friends around his camera in his studio portraits of baroque gestures and disarming nudes. The lens appears in his photographs as a single-eyed gaze, a subversive tool that flips the typical power dynamics in photography between subject and object. This anarchist voyeurism lends suggestiveness to his juxtapositions of limbs, tripods, penises and furniture, luring us into a state where body parts and photographic tools blend and dominate both sides of the lens. In Darkroom Mirror (0X5A0752), two naked men, one of them the artist himself, sit atop a stool; a tripod leg covers Sepuya's penis while he stays behind the lens to snap a picture. His command over his instrument and over our gaze brings sexuality into the picture in a way that's entirely new.

Paul Mpagi Sepuya, *Dark Room Mirror (0X5A0752)*, 2019, archival pigment print. Courtesy the artist, Team Gallery, New York and Modern Art, London

The couple in Nicole Eisenman's painting taps right into our current homebound state, inspiring us to elegantly arrange our books over a milk crate, top the pile witha vase of tulips and reward ourselves with the pleasures of oral sex. In Is It So, Eisenman notes the bond between two women by tightly clenching their hands—butshe keeps their faces out of sight, available only to our imagination. A masterful observer of men and women engaging in idyllic pleasures of the mundane, the painter here intertwines farce with politics, rendering a celebration of lesbian sex unwitnessed, shared only by a snoozing cat.

Nicole Eisenman, *Is it So*, 2014, oil on canvas. Hall Collection. Photo John Berens Photography. Courtesy the artist and Hauser & Wirth.

TURN IT UP.
100,000+
PHOTOS
40,000+
MODELS
DAILY
UPDATES
Want to see more? Enjoy new galleries featuring Playmates,
celebrities and newcomers everyday on PlayboyPlus.com.
VISIT PLAYBOYPLUS.COM/READER

GENEROSITY.WATER

YOU RECEIVE A **31% DISCOUNTED RATE** WHEN BUYING THROUGH TAKEALOT.COM

PURCHASE A PACK OF 24X500ML FOR JUST R192

AVAILABLE ONLINE @ WWW.TAKEALOT.COM

takealot.com